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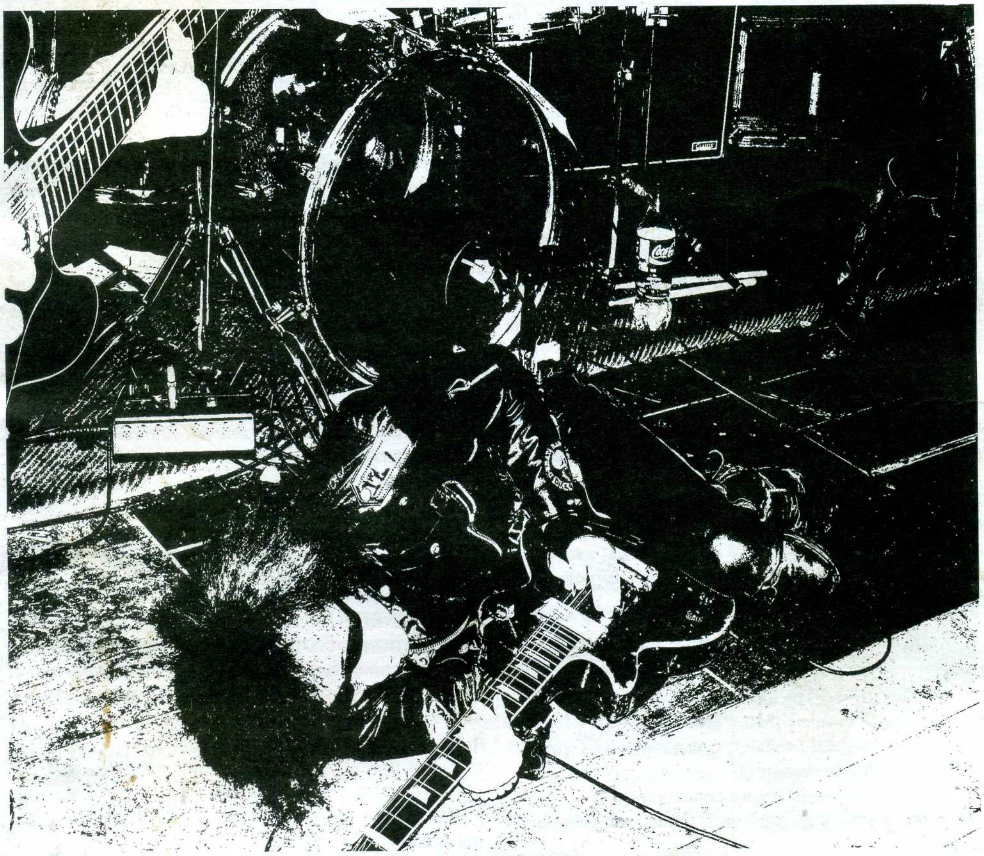
THRASH

ISSUE 28 **spring 2011** **1 pound**



FEATURING:

hibernation

LYCANTHROPHY

plus:
REVIEWS, PHOTOS and some stuff to make you think!

JOHN WHY
★ 1995 - 2010 ★

RIPPING THRASH

BACK ISSUES:

#27 - at the time of writing (April 2011) this one is still quite new – out less than 3 months ago! See You In Hell, Active Minds and Steve Hyland interviews as well as the usual shit. £1 + SAE

#26 (split with YOU CAN'T SAY NO TO HOPE) – this came out Jan 2010 and is a 16-page zine and is free. We still have about 30 copies left, all you need to do is see me at a gig, or send a stamp for postage!

#25 (split with HELL AND DAMNATION) - still have some copies left for £1 ppd – featuring Agitate zine, Active Rebellion label/distro, NK6, Vi Gruer Oss etc etc.

We also still have a few very old issues available - #12,16,17 - doing these for only 10p each plus postage if anyone's interested.

Ripping Thrash

is also a label + distro, get in touch with us for more info & for a list.

No new releases on the label. From now on we are just going to release occasional materials and concentrate on getting more done with the zine.

We still have the ATOMGEVITTER / FILTHPACT split CD, ACAO DIRETA Entre A Becnao E O Caos LP, and ANARCHY SPANKY / STATE OF FILTH split CD available, plus our FOLLOW YOUR LEADER 2xCDR compilation. Check the website for details.

Some new items we have on the distro (April 2011)

LYNCANTHROPY (Czech) new 12"
HELLSTORM (Greece) picture disc 12"
ROXOR (Czech) Pozierac Dusi 7"EP
SEEIN RED / MIHOEN (Holland) split 10"
NAKED One Step Backward CD
ACTION PACT The Punk Singles Collection CD

Get in touch as well for a list of 2nd hand stuff going dirt cheap.

Also, I got a few copies of Ripping Thrash #21 and #22 back from distros, 20p each, fuckin bargain!

Get in touch if you wanna swap our releases for yours or if you can help with distro!

Also, ask about our low-price CDr duplication service.

We are without a CDR copier currently cause the last one broke some time ago. Hopefully we'll be back up and running with this soon.

WANTED: I am hoping to do Ripping Thrash a bit more regularly again in future. Contributions will help achieve this so please send your stuff!

THANX!

Graham Sleightholme, John WHY, Milan, Matt After The Last Sky, Haydn. Distros etc (especially Paco for selling copies of #27 so quickly and asking for more copies!!). Printed By JUMA (now called PEOPLE FOR PRINT) in Sheffield.

PLANNED:

Hope to have another issue done late 2011, this will be the old/new issue I've talked about for fuck knows how long... will be incorporated somehow as a 25 year issue (started the zine in 1986). Still to work out the logistics of what I want to do with that, could well be a series of a few issues reprinting some of the stuff from the old zines cause I think there will be too much I want to reprint it won't fit in 1 zine!! Watch this space....

Also this issue will come with a FREE compilation CDR which I am already compiling.

2012 hoping to do omnibus zine #4. 10 zines 10 pages each or thereabouts, get in touch if yer want to be part of it! (or can help in any way!)

DISTROS & reliable people to deal/trade with....

(I hope next issue to make additions to this section and make it a bit more up to date in terms of any new distros/traders I've made contact with etc. No time left to do that this issue!

RUIN NATION | PO BOX 105824 | 28058 BREMEN | GERMANY (anarchopunk and crust)
ACTIVE DISTRIBUTION, BM ACTIVE, LONDON, WC1N 3XX. www.activedistribution.org
INFLAMMABLE MATERIAL / P O BOX 2544 / LONDON / NW6 3DF (lots of imports, rare stuff, USA, Japan etc)
LOONEY TUNES / 69 WYKEHAM ROAD / SCARBOROUGH / NORTH YORKSHIRE / YO12 7SA (worldwide hardcore punk/anarcho + Active Minds band)
CRIMES AGAINST HUMANITY RECORDS, PO BOX 1421, EAU CLAIRE, WI 54703, USA
www.cahrecords.com
BBP RECORDS, P. O. BOX 45404, LONDON, SE26 6WJ, ENGLAND. www.bbprecords.co.uk
PROFANE EXISTENCE / P O BOX 8722 / MINNEAPOLIS / MN 55408 / USA. www.profaneexistence.com
STRONGLY OPPOSED, FLURWEG 29, 2504 BIEL, SWITZERLAND.
WHY DISTRO, c/o PICKFORDS HOUSE, 4 JAMES STREET, YORK, YO10 3WW. WWW.ANARCHOPUNK.ORG.UK
SELF MADE GOD RECORDS / P O BOX 46 / 21500 BIALA PODLASKA / POLAND . WWW.SELFMADEGOD.COM

EDITORIAL 16/4/11:

Oh it's a glorious sunny morning and I am indoors typing on the computer..... but need to get this fucking issue out of the way as its dragged on for the last few weeks now due to being busy and being laid low with a virus for a couple of weeks...

Went to Hellbastard gig at the Old Bell in Derby last night... awesome. Not many folks there, but a lot of familiar faces to say hello to! Saw Hellbastard twice this week and forgot camera both times, I'm such a div at times! Picked up my trade of LYCANTHROPY LPs from Matt ATLS, just on the turntable now... good soundtrack to writing an editorial I reckon, fast as fuck! Fuck – its almost finished. Think a blast of old NAPALM DEATH might be in order now...

Back with a new issue only 3 months after the last one... whats goin on???!!! Wow. Well this is still a bit of a catch up issue and the interviews and reviews are mainly stuff from last year. I set myself a target of having this finished end of March, so I reckon mid April is pretty good going really, and the virus I had probably contributed to lateness as much as anything.

At last, after a few years of boxes full of review material, I have caught up with the reviews, phew! Such a relief and therefore its given me a bit more purpose to do the zine again and hopefully more often. I can review here and there but also do other stuff with the zine. Its cool (mostly) getting free stuff, but I don't do the zine in order to spend most my life writing reviews and it did get on top me a bit! Hope now to maybe review stuff a bit more indepth as it comes in, do gig reviews, (to supplement the photo pages) and add more veggie recipies etc etc.

Cheers loads to the contributors this issue, esp. Graham Sleigholme and John WHY who helped with the reviews, and Matt ATLS and Milan for the interviews. PLEASE PLEASE PLEASE send contributions to us to help the zine become a bit more regular... I don't have enough spare time to do everything myself and its good to have different contributors I reckon, I have no problem with Ripping Thrash being a collective zine sort of thing...

That reminds me, I'll start co-ordinating the omnibus zine later this year, I am thinking for release summer or late 2012.... Get in touch if yer interested. Will be along same lines as last one ie. 10 zines doing roughly 10 pages each. Would like to get a few more overseas zines involved this time, although will need to look into the costs/logistics/printing for doing that....

OK, I don't think I've got anything else to say, well I have plenty to say but I'm out of room and you're probably not listening by now....

OVER AND OUT. STEVE.

RIGHT, WHERE'S THE BOOZE?

OUR LABEL STUFF: (write or email or check the website for prices etc)

Filthgevitter

Filthpact / Atomgevitter split CD

ACAO DIRETA

Acao Direta 12"

ANARCHY SPANKY
State of Filth

Anarchy Spanky/State of Filth split CD

Get in touch via email if you need to send us something, and I'll provide a postal address. Note: our previous PO Box is now defunct, so anything sent there will get returned. We are currently investigating an alternative box number.

Web: www.rippingthrash.com

Email: steve@rippingthrash.com

I just made a Ripping Thrash Facebook page, so look for us there too! There is a Ripping Thrash myspace page as well but I hardly ever check it now as it's a pile of shit and I will probably get it deleted.

LYCANTHROPHY

A staple part of the healthy Czech scene of fastness, Lycanthrophy have been blasting frantically for 12 years this year... Play fast or don't you fucking lazy bastards!!!
Finally a full album is on its way with even more splits and tours to follow, it seems that it may be sometime before they return to the UK so this interview happened via email...
Interview by Matt from After The Last Sky – cheers Matt!

First of all, hello again my friends! Can you just give Ripping Thrash a breakdown on who does what in the band, how long you have been together and how things are going with the band currently....
Hello! My name is Ondra and I play drums and take care about lots of things regarding our band like booking of gigs, tours, graphics, web/myspace update, merchandise, emails responses, etc. The rest is too lazy to do anything moreover haha. We began to play in the middle of 1998, so you can realize how long we are together. But I am the only original member, in 2003 we changed the line up because the old drummer and guitarist left the band. I was singer originally and I had to start to play drums. Crazy, isn´t it?
Currently we work hard on the new album which will be our full debut after 11 years of existence. There will be probably 22 songs and for the present it looks that the new songs fit into our classic style, so that means Short, fast and loud haha!!

So you have tracks on a new compilation 7" with the likes of Kismet HC all being bands that have female members. Do you find that despite the diy scene having the appearance of very egalitarian values, there's still a degree sexism at gigs? Not so much in negative behaviour towards women but women being treated differently based on their gender? Do you find this to be different in different places that you have played?
It´s not 7"EP but „just" CD hehe. It was released in Japan which is always interesting and we are glad to share a release with Kismet HC. One of our fave bands at the moment.
Hard to answer your question and even in English. I have a very nice experiences from our tours and do not see any negative behaviour towards women or directly to our singer Zdisha. I didn´t see any differences in different places because mostly we spent all the time with people from HC scene.

There's so many awesome bands from Czech but just recently I haven't discovered any new ones, any recommendations?
Yes, you are right and I would be glad if you can check out some of these bands, for example: EVIDENCE SMRTI (raw thrash punk, demo out and full album on Insane society in the work), FESTA DESPERATO (This is probably the best crust band coming from our country, after a hiatus they started to play and this is absolutely raw punk crust hammer, so far demo, full EP out, full album on Insane Society planned on 2010), RISPOSTA (another excellent crustpunk band on Insane Society), LAHAR (wellknown thrashcore), STOLEN LIVES (young band and another thrash brigade, split LP w LAHAR out now!), GRIDE (cult band with original sound, many great releases), SEE YOU IN HELL (probably the most wellknown Czech hcpunk band, very active in organising gigs, tours /so far Brazil and Japan/, split EP with Systematic death planned), TOMORROWS HELL (Ex Mass genocide process bassplayer and his band in dark crustcore style, full EP out), RADIOLOKATOR (Awesome thrash tornado run by Gride/Lahar members, split EP w Nunslaughter out now, other shits planned), RABIES (extreme HC tornado like Hellnation), SAYWHY? (ultra fastcore, nothing than FAST), PRUMYSLOVA SMRT (extreme HC/punk, split LP with Valhalla Pacifist out), MOTHER (ex Thema eleven members, do not hear/see them yet but will be good I guess), HIBAKUSHA (diy grind core/crust), GUIDED CRADLE (Ethan is back from USA but it´s not so clear if they will continue) and many others.
Generally I can reccomend you several LP compilations which were released here during last two years. The first one is called PLAY FAST OR DON´T and there is the best selection of fastcore, extreme HC, PV and grindcore bands from Czech, for example GRIDE, LAHAR, SAYWHY?, KOBRA11, LYCANTHROPHY, NEEDFUL THINGS etc.Huge booklet, colored vinyl, try to ask on my email for this 12"LP.
The other two are dedicated to local scenes in Brno and South of Czech. The first one is called Spalte Brno na prach, compiled by Filip from SEE YOU IN HELL and except his band you can find here also ZEMEZLUC, RISPOSTA, FESTA DESPERATO, MAD PIGS, etc. Also huge booklet with lyrics, involved labels etc.Good work as usual! Interested? Write to Filip directly: orba@seznam.cz
The last but not least is Poslouchate Jizni Cechy LP, compiled by Mr.Sakal from RABIES and as i said before is strictly dedicated to bands located in south of Czech. At the moment 2nd part was released and looks perfect. noise@volny.cz
(Cue:Scribbling down names of bands not heard of and diggin out the other bands' records to give em a spin.)

With so many great bands and cool festivals, the impression I get is that the diy scene is really strong in Czech, is this the case? Or does this go in waves? Are there many squats/autonomous centres?
Hm, hard to say exactly. Interest of young people, kids involved in zines, gigs, diy scene comes in waves. Sometimes I feel glad that diy scene is really strong in Czech but sometimes I feel like a shit to see nobody interested in paper zines, doing more and be active than just see a bands and drinks/smokes etc.
Last Czech squat Milada was evicted in July 2009. Any kind of alternative life is repressed hard by the state currently and I am afraid that it will be better. People signed in minority groups are sentenced in advance. Current situation is desperate, people have no interest in anything than food, money, TV etc. Greedy bastards everywhere!
To organise a gig it´s not so hard here but you have to rent a pub or club which should be similar to UK, right?

Discography:

Cleaning waste..." demo 1998

split cass with DICKLESS TRACY 2001 (Tracks got re-recorded for HE split)

HUMAN ERROR
GRIND CORE Split

Split CD with Human Error (Hungarian CrustGrind) 2001

LYCANTHROPY/ NENÍ ÚNIKU split cassette

LYCANTHROPHY
repeat of mistakes

Split 7" with NESOUCAST STROJE (Czech Power violence) 2003

LYCANTHROPHY

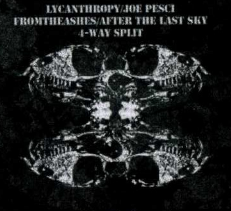
Split 7" with Malignant Tumor (Czech crust n' roll) 2004

LYCANTHROPHY

Split CDr with Disprocess 2006 (I think?!)

LYCANTHROPHY

Split 7" with Gride (Czech Cult Fastcore) 2006



4 Way Split 12" with Joe Pesci (UK) From The Ashes (Swe) After The Last Sky (UK) 2007

LYCANTHROPHY
DOUBLE FACE, DOUBLE CONSCIENCE

Split 12" with SayWhy? (Czech Grind/PV) 2007

So your starting to write a full album! How's this going? Are there many details confirmed about this yet? Titles, any differences musicall or lyrically? Will it be a concept album(ha ha ha)?
Yes, finally! There will be probably 22 songs, hard to describe the style, maybe extreme HC mixed with power violence and old school grind core with female screamin´vocal, we keep the same style, do not wait any differences haha! Lyrics still express our feelings towards our modern society, behaviour of people, etc. LP version will be out as US version (Rescued from Life) and European version in the contribution of 5 EU labels (including the mighty Circus of the Macabre ha ha ha) and CD crap will release Bones Brigade from France.
Art will be done by Doomsday graphics, you can see their work on last Phobia LP or many stuff from bands like Massgrave, Nakot, Riistetyt etc. Album should be out in the middle of June.

NOT JUST BOYS FUN

Zdisha in France

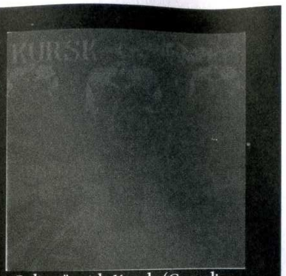
In your song "Machines of Success" you seem to talk about humanities constant greed for more despite the cost and also the exploitative and corrupt means used to achieve this. Do you feel the effects inflicted on the planet are reversible (even if now its too late for extinct species)? A few of your songs examine these kind of attitudes...do you think popular values can change before its too late?
Yes, that´s right. Go and see everywhere, people in my surroundings are greedy for more and more and do not live their lifes. I do not share anything with them, I do not want to live my life in work, to get more money, bigger and bigger TV set or new car every year. Or talking with virtual friends, this is also matter I really hate. Also to get some good job, contacts, information or order you have to give „envelope" to get this. Czech has corrupt enviroment and democracy is just an empty word.
Generally there´s constant and cruel exploitation of people, animals, nature to get rich, hope that do not explain or show examples. Yes, we do lots of lyrics and I specially focus on these issues. Our last EP tittle is „Too late to survive" so this should be also answer on your last question.

You guys played in Spain and Portugal recently how did that go? Any plans to return to the UK?
It was really cool mate, we played in Porto, Barcelona, Mostoles...the best show was in San Sebastion on awesome place named Mogambo run by Violent Headache singer. In Spain is very hard diy scene and it seems a paradise of grind/crust band in DIY way. Cool!
Hmm, we would like to return to UK again but not probably this year, sorry! This year we will go along with Saywhy? to Turkey, Greece etc. We prefer to play on the places where hardcore punk flame still burning and people are hungry to see foreign bands and places aren´t overloaded by touring bands with daily gigs as you can see in the most of countries. You know what I am mean by this.

Do you guys ever get bored of the usual heckles like "Faster!"? in the UK there is some amazing heckling (especially in Boston)what's the funniest heckle you have ever had at a gig?
Yeah, this is very similar here. Mostly people call on us „Play faster" or just „Aaaaarrrghhh". I really don´t remember any special heckle or the funniest one because most of gigs I am out of reality when I play drums heh.

Currently in the UK the BNP's popularity is still increasing and throughout Europe there are many countries where the Nationalist right wing parties are having similar success in elections, is this the same in Czech?
Oh shit, it´s the same here. We have ultra right wing party called Delnicka strana run by racist and nacionalist bastards who has a strong support from nazi bullshits like Narodni odpor. It sucks! Their popularity increasing a lot and there is no place for them and we have to say no to their politics and views.
Anyway the Czech government is considering a court to achieve the abolition of this party.

Well thanks for the interview! I hope we get to meet again someday! Do you have anything to add that my questions haven't given you chance to say? If so now's your chance.......
Matt, thanks a lot for the interview and good luck with everything! Also all the best to Ripping thrash zine and his readers. Get in touch with us for trades, communication, gigs etc. Support DIY scene and see you hopefully soon.



Split 7" with Kursk (Canadian brilliance) 2008

LYCANTHROPHY
Through development to doom

Split 7" with Black Hole of Calcutta (US HC Thrash Attack) 2009

LYCANTHROPHY

Too late to survive

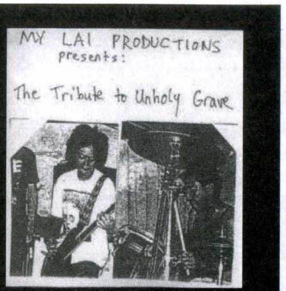
Split 7" with Suffering Mind (Grindcore anti-humans, Poland)2009

FUBAR
LYCANTHROPHY
DOOMED TO CONSUME

New Split 7" with Fubar (Dutch grind) 2010

New LP/CD Due June 2010!!!!!!!

Compilations:
LYCANTHROPHY/ NOT/ BALACLAVA/ ILL SOCIETY 4 way cass komp 2001



Tribute to Unholy Grave CDr 2002

SEKEC MAZEC 3 komp.7"EP 2002

Obscene Extreme Comp CD 2003

NOT JUST BOYS FUN

Not Just Boys Fun CD (Not a 7"!!!) 2009

LYCANTHROPHY
Collection 1998-2009

Collection 1998-2009 CD 2010

LYCANTHROPHY
HATE & PAIN

CONTACT:
fastcore@centrum.cz

www.myspace.com/lycanthrophy

Done split zines with John WHY and got pissed together etc, remained in touch, and good to see him back active again with his zine and label.. here's the low down…. Interview carried out in stages throughout 2010…

So after a long hiatus WHY is back... Where have you been and what made you decide to give it all a go again? It has been a long time. I think in all it's been about 5 years between this issue of the zine and the last issue I did (which was the split with Ripping Thrash). In a lot of ways it feels like I've been away far longer. The internet thing has exploded and seems to have turned the way we all do things upside down. I'm still trying to decide if that's a good or bad thing. I guess it means I'm having to work harder just to get the word out that I'm active again, but anything that shakes up complacency also has to be a good thing in many ways. Where have I been? For a while real life took over. Work meant that my time diminished and I didn't have the time to do things the way I would have wanted. I moved house a couple of times and spent two years working very hard on a court case that I sadly had to instigate against my ex-wife. I tend not to do things by halves so that became pretty much a full time occupation.. learning the process, finding a legal team I was happy with and all the other things that go along with it. It was an unfortunate state of affairs that seemed a bit silly 10 years after getting divorced. Work is always a complicated area for me. I never enjoy it but I also don't switch off very well so I end up becoming quite apathetic generally. In the past I've also gone through stages of being very active with WHY and then getting very disillusioned. I think a lot of the reasons for that change as I get older. I'm much more realistic now about what I want to do and what I can achieve. After WHY #4 (the first split with RT) I stopped the zine and distro completely (not of my choosing). When WHY #5 came out I was kind of testing the water to see if I wanted to do it again. I didn't. I did enjoy the creative process though.

JOHN WHY
1995 - 2010
15 YEARS
PUNK ROCK

What made me jump back in again? Well it was a number of things. A meeting of circumstance above all else. Firstly, I am unable to work at the moment so I have a little more time. Because I get fatigue I was sitting some of the time doing nothing. Then I moved house. Clearing out my cupboards I found a box of old distro stuff. Turned out it was all Sale or Return so it gave me a choice – either return it or sell the stuff. In other words start up the distro again. I wasn't sure if I wanted to do that because I know the work it used to involve and also the way in which it ended last time left me with somewhat of a dent in my reputation that I have had to start to mend. I really have to fix the fact that I handled things badly at that point in the past. To this day I don't think many people know why it closed. Up until now I haven't really talked about it.

When I found this box of stuff I got back in contact with a few people I used to deal with and who I just wanted to talk to again. I was really blown away by the reaction. Everyone was very pleased to hear from me and very encouraging about the distro. I decided on the back of that that I should do this again. To me the distro was always a way of meeting people and of funding the zine printing. You know yourself that you spend up to a year putting together a zine that you can be proud of and then people moan about spending 50p on the thing when it cost you 49p to print and they would rather get pissed. I think zines get a bad rap a lot of the time. There is a snobbishness that if it's not a band then it's not worth it. I love doing the zine and I love the fact that it gives me an excuse to meet people and speak to and hear new great bands and performers as well as poets, artists and anyone else.. WHY as a zine is really about that first and punk as a genre second. It's about celebrating creativity in all its forms, be that mine, some band or anyone else that comes along. (The original idea when I started it was that I wanted it to be 75% other people writing and doing the artwork and stuff.) If I was going to do the distro then the zine was a side-effect of that. For me I can't do one without the other. They feed off each other.

When I made the final decision to get back into things I had two things on my mind: 1. I had to do things the right way and give back WHY the respect it fully deserves. 2. I had to be realistic about what I could do and how I could do it. Especially as I'm really not even starting from scratch. I'm beginning from a step behind that. The fact that so many people have been encouraging is fantastic.

You seem to have that enthusiasm back, as you have a ridiculous number of projects on the go, so tell us more about those.... I have a few things going on at the moment. I realised that this year (2010) is my 15 year anniversary of doing the zine and I thought it would be a good idea to mark the occasion. That's why you'll notice I have a new 15 year logo on the stuff that comes out this year. I've put together projects that I can do while I have this bit of extra time and that I can also work with once I have to go back to work again. There is a new issue of the zine out (WHY #7) which I'm very pleased with. I've changed the way I write over the years and this is a bit different to previous issues. June will see a split issue out with Headwound which Rachel is resurrecting this year. Following that I aim to put out two more issues this year. The print run on this issue is also the biggest I've ever done as a solo issue.

Those with LONG memories will remember that I put out two spoken word tapes in 1995. I have just written and am recording a full length album that will be available from April 3rd. This is a FREE CDr release. I'm also going to be doing some gigs this year. You can keep up to date with dates at my website. A further album should be released around September.

All the old WHY tape releases are getting the CDr treatment. I am releasing one per month and they are all benefits for SHAC. I figured if I was going to redo old material then there should be a better reason to buy them than just to reminisce.

WHY Records has a release schedule for this year which I'm pretty excited about. There are also a couple of books on the go as well. I'm currently writing a LOT so most of the written stuff is coming together very fast. Mid to late September there is a UK tour in the works that is going to be very interesting. I think that's the lot. Have I missed anything?

ISSUE THREE : ISSUE THREE : ISSUE THREE : ISSUE THREE
STAIN . CITIZEN FISH . THE BUS STATION LOONIES . UK SUBS
COMBAT SHOCK
BLOODSUCKING FREAKS
LEADBELLY
WHY
60p
60p

So following on from the last question, you have a lot of projects on the go, and doing lots of writing after a long hiatus, do you think its all achievable and how can you avoid overdoing it and burning yourself out? Yeah, I am much more realistic this time around about what I can and can't do. As far as writing goes that really stems from my medical condition. As part of my 'recovery' I have to keep a journal (something that I've tried and failed to do for years.) Once I got into doing that I found that I keep coming up with ideas for stuff to write. I feel naked without a pen and paper now. The zine that just came out was done in about 7 weeks from start to finish because I was able to just take stuff I had already written and edit it down so it was suitable for that format. It's completely changed the way I write and how much I write.

Although there are a lot of plans afoot they fall into two basic areas: Writing and Recording. Keeping it going is a matter of keeping a routine and making sure that it's a practical number of things. The distro now functions in this way too. I do post on one day. Pick orders the next. Send out post the next. That way I can turn things around fast (regardless of quantity) and hopefully be much more reliable than in the past. When I took the decision to put WHY together again as a whole project I spent a large amount of time before I told anyone else, simply putting processes in place that will make it easier to keep up with. I didn't want to set anything in motion unless I was going to do it right. Even down to turning up places when I say I will. I've had to learn a whole new self-discipline over the last few years that can only benefit any projects I take on. For the first time EVER I also now keep a planner for the year so I know what I want to do and when. Listing everything I have planned for this, my 15th year looks a lot, but spread across a year it's quite a consistent level of work. I use the word work for want of a better term. The truth is I am really enjoying doing this stuff again so it's really a pleasure to be looking at getting these projects done and out there. Outside of WHY I'm also doing a degree through the OU and of course there are my kids so, like everyone else, punk is only part of a much wider set of interests and responsibilities that I have to consider. I didn't do that very well in my younger days. Now I'm better at prioritising.

So whats inspiring you to do all this new writing? And with label/spoken word/distro + family + degree, you're confident you won't get burnt out as thats a hell of a lot to take on? If you had to stop your zine/distro/label/spoken word activities but keep one of them going, which would it be? I think in the past I've been guilty of taking on too much. I'm happy that I now have a level of activity that is practical to work with. As far as burning out, I have a routine in place and the enthusiasm and work ethic to carry it through. Like I said before the actual nuts and bolts of putting stuff in action is pretty straightforward.

The writing started with keeping the journal. I've always thought of writing as being a catharsis anyway so a lot of what I write is based on the things I see around me. Anything and everything can be inspiration for me to write. The more I've been doing that the more I seem to get ideas. Now I have a more regular internet connection I'm able to find out more about the news across the world too (I don't have a TV) so that has been interesting and I'll be talking about more of that stuff. For me writing is self-perpetuating. I don't need to have a lightening bolt of inspiration. Of course that doesn't mean it's all useable. Some things work and some things don't. Some things can work for the zine, other things have to go elsewhere.

Over the years I've learned how to keep things to a manageable level so I don't envisage having to scale anything down. If I had to choose one thing to keep going it would be the zine. It's my creative output and it gives me a reason to go to gigs and meet new people – which was the original reason for writing it. Like I said before the distro goes hand in hand with that and I don't see them as separate but if I had to choose one then it would be the zine.

№5
WHY
ZINE
Ripping Thrash
CAT ON A STRING
50p

Lessons learned from the past? how do you go about repairing your distro's reputation? is there anything now you wouldn't do or people you won't deal with, or are you pretty much running the distro/zine as before and dealing with most of the same faces? What changes have you noticed since the last time you were doing this stuff? I think the day you stop learning is the day you stop living. It's one of the reasons my work-life has been so fragmented. I move on when there is nothing left to gain from the experience. Biggest lesson is not to take on too much and just remember that it's better to do something well than to do lots of it. Quality not quantity I guess. Never let anyone else get involved with the running of a project and never get a joint account. I have to say that rebuilding the reputation of the distro is a mixed bag. When it closed some people were left with me owing them records and / or cash. Over the last few years I've paid off or made arrangements with all of those people. Starting this up again a few people have said hello again and I've sorted any of the old issues straight away. The point is that I'm here. That I never intended anyone to be out of pocket and I was and am genuinely sorry that some people thought I had done. The only way I can rebuild the reputation is to immediately sort out any outstanding issues as I'm made aware of them. That and fulfilling the promises this time around. The only way I can do that is to do the thing right. If I couldn't do that I wouldn't be active again.

Anything I wouldn't do.. I'm very open to ideas. If I can physically do something then I'll do it. I plan things much more carefully now and I only promise things I can deliver. I think in the past my enthusiasm got the better of me. I used to tell people about projects that I then never completed. It made me look a bit stupid. One thing that I've never talked about before is that in the months running up to the distro closing down a LOT of post, orders and money went missing. Orders would turn up and get to my house and then they would magically disappear. I only realised after a large chunk went 'missing' in one go. Following my divorce I found out that this had been going on for a long time. I never got the money back. Consequently I'm sure there are people who sent in orders that I know nothing about who are wondering where their records are. So, two things I learned from that: 1. Never let anyone else near the distro. 2. NEVER have a joint bank account.

I've been away a while. The first thing I did was get back in touch with a few old friends that I used to deal with. I really wanted to see what the reaction would be. Everyone has been great. I think it's pretty obvious to everyone that I may have fucked up in the past but that I'm prepared to get some shit for that and put it right. In many ways working with the same people is all I can do while I find out how things work now. I started out the same way I used to do things but that doesn't always work now. Technology has changed a lot of things. I'm not sure yet if that's for the better. There are a lot of new people about that I should be working with and they should feel free to contact me. I guess there are a lot of people who don't know how long I've been around. To them WHY is a new distro which is good. I was a little disappointed to see that a lot of the old distros and zines are no longer about. The really active people from before still seem to be the active ones now.

People I won't deal with? No. Not really. I've changed the way I work with people and I'm more careful about what I'll distro and how I trade but I'll still pretty much work with anyone who wants to co-operate. I'm far to excited by this stuff to put a fence around who I will and won't work with. I'm too old for all the piss taking and back-biting now.

As far as changes I've noticed.. Less zines. Less Distros. Active Minds have a CD out. Hell has frozen over.. The main difference is the lack of post now that email has taken over and the whole MySpace / Facebook phenomenon that is killing the 'scene' as a whole. Coming in from the cold I was really shocked by how that's happened, and how quickly. It's like everyone just turned a blind eye. I think that whole thing has made it much harder for me to get back involved as quickly as I wanted. MySpace etc really turns the idea of a punk scene into nothing more than another cyber-ghetto of people sat alone buying the same myth of communication that all other people are buying. In a very real way I think taking that route negates your message and it strangles any efforts at making punk more music and more of a movement.

Also, arranging trades and stuff by post was so much quicker. One letter and it was done (two if you needed to argue). Now it can take five or six emails. I find it very frustrating. I'm guilty too though. I have dipped my toe in the social networking sites in an effort to get the word out. On the up side some old friends have found me through that. So there is a good side I guess.

JOHN PEACE
SOCIETY: THOUGHT
& OBSERVATION

Although you have Myspace and Facebook pages, you have got the enthusiasm still to produce a paper format zine - in your view what are the pros and cons of both paper zines and of social networking sites? Paper Zines: They are aesthetically pleasing. They involve you selling the things which means going to gigs and meeting people. Most of the time that also leads to a distro etc etc. Putting together a paper zine is an active persuit. The downside is that it can take a lot of work and time to put an issue together just to have some drunk moan about the 50p cover price. As far as blogs, or networking sites. They are much more passive. My view is that they cheapen the process of putting something together and they cheapen the final product. It's also an isolating medium. You don't need to meet people or even talk to them to do anything. It's a way of isolating and side-lining those people who would have previously got together for a common cause or out of some shared values. Now they just have the myth that they are in a group. All those people (including myself) who moaned about Chumbawamba signing to EMI now have their pages on MySpace (which is a Murdoch site) and they probably havn't even considered how that negates their message. As far as that goes I see these sites as a current necessity for me as I get back into this thing but not a permenant one. I will be off them as soon as I can. I don't see ANY upside to these sites or to the idea of blogs for me. I can see that there is a place for online news and zines but not a big place. My own website has information about what I do and the rest is current news and a distro list (as most distros seem to go this way) but nothing added. Right now I see the internet as a way of telling people I'm here and nothing more. As an informational tool I think the internet is great but as a way of feeding a movement? Never.

Same here, i only use Myspace and Facebook for communication and maintaining a presence, Ripping Thrash has a MySpace but nothing ever gets posted there. I find it rather boring and in my view there are too many crappy bands all posting their stuff on there and bombarding me with their requests to listen, but as i have limited time to check out all the bands, i tend to just look for something specific and what i want to look for and ignore most of the stuff on there, to be compared to the old days there's more and more bands etc but just no quality control at times and i don't wish to be bombarded with things i won't ever like in any case, what do you think? My main problem with that is that I have really wide taste in music. Chances are I'm going to like most things I hear. If a band is all over the place then I'm going to ignore it but most of the time I'm going to want to hear more. Then I get side-tracked and get nothing done. I don't really know enough about MySpace to be able to listen to music on there but I do get some very odd 'friend' requests from bands. I always wonder how they find me. I can never seem to find anything I'm looking for on there but find a ton of other stuff instead. It's all very time consuming and boring to do. You are right I think about bands bombarding people. In the past a band had to get to a certain level of competence before risking their cash on a studio and a demo tape. Now, because you can pretty much record a demo in your living room if you have a pc then put it on MySpace there isn't that consideration. Perhaps bands are getting over-enthusiastic and putting out stuff before it's really ready? A lot of that MySpace thing simply passes me by.

I **guess the other side of this is that these sites are good for people who want a website and want it for free eg free webzine as opposed to paying for webhosting... also good for communication with people who maybe you've lost touch with.... pros and cons really, i can't be arsed with sharing all my private thoughts and feelings with all and sundry to be honest... not interested at all, so i take it all at face value, maybe we're just old and out of touch with the younger elements of the scene who are brought up with internet etc... so maybe we have to engage more rather**

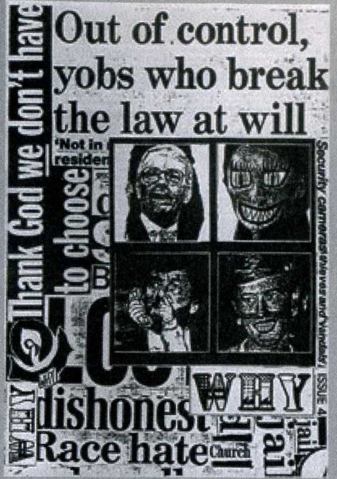
than just slag it off, what do you think? also does myspace/facebook have to dilute the message of punk etc? or is it the users of it who can't be arsed and who are more apolitical in the past? Well, I guess it's a convenient way for people to get a 'presence.' You can always find free webspace if you want to take the time to look but I guess sites like MySpace have the advantage that they are searchable (although I never seem to find what I'm looking for..). If you really want to put out a presence that conforms to their template then it's easy to do. The price you pay is in individuality and the fact that these are corporate sites. MySpace in particular being backed by the Murdoch group. Do you really want to contribute long term to their advertising revenue. Yeah, I have got contact from old friends on these sites but then that doesn't mean I wouldn't have anyway.

I don't think I just slag off these sites. Like I said I do have a (temporary) presence on two of them. I decided to learn what I could from them and then make a decision. I won't be on MySpace long because I can't justify being there with my views on corporations and the media. Like I said before I believe that being on these sites really does dilute the message. My guess is there are younger people about who don't know what happened before these places. It's very possible that they don't realise that they are sidelined by this technology.

Getting back involved for me I have noticed that things are much more apolitical. I've never been that politically active myself but I've always been interested enough to know what I was talking about and why I held certain beliefs. There was always an element of 'opinion for opinions sake' that is always frustrating, but now I think there is even less of that.

As far as the internet and sharing feelings etc I've never understood that myself as sitting at a computer screen has always resulted in my writing being much less natural. Maybe that's because I was raised to use a pen. Now I sound like some old git. It's important to remember that these changes have all happened within the last 5 years or so.

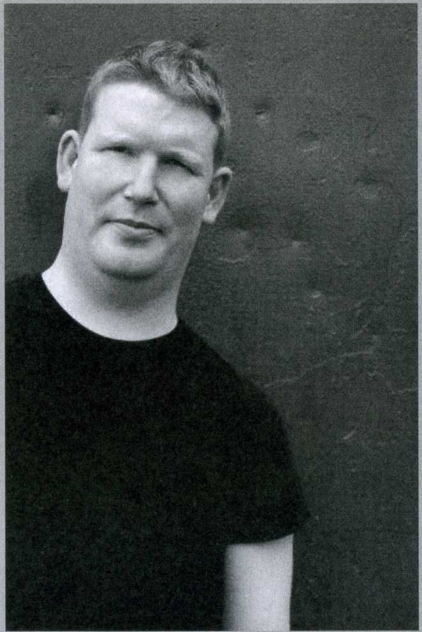
So if you were raised to use a pen rather than a computer, have you ever considered doing a hand written zine? Do you agree typed/computer layouts often make zines look a little boring these days? (my own included!) Haha, I'm far too lazy to do a handwritten zine and my writing is terrible. I keep my journal partly on paper but always have to type it up pretty quick or I can't even read some of it myself after a while. Yes, I whole-heartedly agree that computer layouts can make things look boring. I think also that cash plays a part in this. If you can only afford a cheaper print job then that means less artwork and by default less interest in the final layout. I see a lot of zines looking the same now (and I include WHY in this too). When I finished WHY #7 my first thought was it was one of my better efforts content wise but I need some more inspiration in my layouts. It's horses for courses I guess. You can have a really good layout but then the price of the zine has to go up with the additional print quality you have to have. Are people going to pay a cover price that would pay for that? I suspect not, but then there are other zines (and I'm specifically thinking of Ripping Thrash) who manage to get much better printing and keep the cover price down. I wish I could figure out how you do it!


Out of control, yobs who break the law at will
Thank God we don't have to choose
'Not in resider
Security cameras thieves and vandals
ISSUE 4
WHY
dishonest
Race hate
Church
jail

Yeah i only kept the price low on the last one cause i underestimated the printing costs and so lost lots of money!! Do you agree zines are even more a labour of love nowadays? Do you ever plan to break even from your zine and/or your distro activities? What do you think of running the distro for a living and do you think its feasible to do it within the DIY sphere? I have never made any money from the zine. I think the most I ever made at all was on #5 and that was £5 for the benefit. I don't think its practical to expect to make any cash out of a zine. People just don't want to pay and I guess that's ok. I don't think there is anything wrong with making money from a zine or distro. I just think it would be very difficult. Especially now with the internet. I do the zine because I enjoy it. I like the creative process and I like the fact it gives me a reason to meet new people. Its much easier to walk up to people and ask them to buy a zine than just to say hello I guess. Can you earn a living DIY? I don't know. I know I can't do it and I don't think I'd want to. I think that there are other reasons to be 'DIY.' If I could figure out a way to make a living I'd be doing it now. I know some bands and some labels make a living but they are at the more populous end of the scale. Who knows. Maybe I'll be surprised and sell a ton of Spoken Word CDs.

We were talking the other day about the inevitable election coming up, how do you see it going? How is it possible to stop the BNP gaining ground when people are (so rightly) so disillusioned with the 2 mainstream parties? i mean, politicans have always been shit, why this time do you think more than before that people are rejecting both major parties, considering traditionally there's always a swing between one and the other? If its so tight between Labour and Tories and you have a BNP candidate standing in your local area, are you in favour of tactical voting, and if so how do you decide which of the 2 main parties to vote for? Do folk maybe have to vote Tory to keep out the BNP (ouch!)? Or are all politicians shit and voting is futile, in which case you could let in the BNP?

For years I wasn't registered to vote and when I was I put in a spoiled paper. I didn't see any need to vote as none of the parties represent anything to do with what I believe as an anarchist of sorts. In the 80s there were the standard political parties and you knew where you stood pretty much. British politics stands in a very traditional path. There has to be a centre choice, a left wing choice and a right wing choice. The parties work as a kind of pendulum with the Tories on the right, Labour on the left and the Lib Dems in the middle. What has happened in recent years is that in order to gain power Blair moved the labour party considerably to the right. This left the lib dems in the unusual position of being the left wing opposition. It also gave the tory party a choice. Be the other labour party or move further to the right. The chose the latter. That was when we started hearing the Conservatives bringing immigration into the mainstream debates. By bringing those kind of debates into the public sphere what they managed to do was ligitamise these disgusting viewpoints.



The BNP were able to capitalise on this pretty well by pointing out that this was now a bonafide political tool and that Labour and the Tories are now on the same side of the political sphere. I think thats also why more people are disillusioned with the different parties. People, despite what we've been assured, are not that stupid. They know there is no real choice so why should they go through the motions and pretend there is? So, we are now in this odd situation where both the traditional governing parties are saying the same things. They can't campaign on policy anymore as they are both the same. So we get these terrible US style character assassinations and we are told to vote against the smug one from the other side. None of which has to do with politics. It's absolutely true that whoever you vote for government wins. However, for the first time in my life I am also realising that if you don't vote, they still win. If I don't vote then I really have no right to complain if the BNP win a seat in my area. The BNP don't win seats because they get loads of votes. They win seats because the majority of people stay at home and abstain. With that in mind I have decided to vote AGAINST the BNP rather than FOR any other party. My vote this election will be as a protest against the BNP and not as a statement of confidence in any party or political system. I don't see a need to worry about which of the three parties to vote for. I don't see any of them getting the ground they need to avoid a hung parliament.

So do you think people are more politically aware these days than in the past and can see though both main parties whereas in the past people voted for the party they'd always traditionally voted for? so from the answer to your last question, do you think that actually people are more racist/supportive of parties like the BNP or that its more or less by accident because of the general apathy with politics nowadays anyway?

Being out of the 'scene' for a few years has meant speaking to and being around a lot of people who don't look at politics in the way you or I do. The majority of the people in the UK don't see politics the way we do. That's the bare fact that we as a 'scene' forget. I was talking the other day to Rachel Headwound about this in the context of relationships and sexuality. The way the world works outside of punk is completely different. Sometimes we, as intelligent and politically savvy people don't want to see that or to accept it. As a 'scene' I don't know if we are more politically aware or not. I have to say that these days I don't think we matter on the grand scheme of things. If a few thousand punks don't vote either way it means fuck all to politics. As with many things its easy to hold a principle when there is no way that it is ever going to matter or be challenged. Principles are only of value when they cost you in some way. My experience of those outside the 'scene' is that people are heartily sick of being lied to. As I said before, all the major parties are now to the right of centre. That leaves very little between them. I don't think people are more racist than before at all. What I think is that with the Tories getting a LOT of media attention for criticising immigration it has ligitimised that debate. The influx of 'cheap' labour from abroad is a media myth that in times of economic depression creates an easy scapegoat. Newspapers like the Sun, The Daily Mail etc popularise these scapegoats and the BNP are able to use that to get votes. The political elephant in the room is that MANY people have an underlying racist view. They don't see themselves as racist but it is a trait of the British people. By ligitamising these views at the same time as moving into an economic downturn it's much easier for the 'man on the street' to justify voting BNP as a non-racial gesture. Usually with the excuse that the other parties are selling out the working class white voter. The reason that I am voting this election (for the first time in years) is that circumstance means the BNP has a good chance of getting a lot of votes. Abstaining isn't going to help this time. Voting against them will. The phrase Class War used to use was 'By All Means Necessary.' This election voting really is (in my eyes) necessary.

WHY
VOLUME I

All this talk of voting... is tactical voting a waste of time and do you support direct action against the BNP and fascism in general? All voting is a waste of time in the grand scheme of things. Effectively you are choosing your oppressor. I'd rather be responsible for my own behaviour and my own life. Voting is a tool alongside all the others that you can and should use to counter anything that affects the freedom of you or anyone else.

I support direct action in all its forms against anything that takes away the rights of anything that breathes. Be that related to BNP, Fascism or Animal Rights. Over the years I've made small contributions to that in my own way. Direct Action

30p
7 Way
Omnibus
Special Edition
JÄRJETÖN
INKVISITIO
WHY
AVERSION
ANGELHEART
BALD CACTUS
RIPPING THRASH
CAT ON A STRING
HELL AND DAMNATION
KILL THE PIGS

is a wide remit. It can be violent and overt, or it can be quiet and under the radar. Whatever you choose to do and how the last thing you should be doing is making a big deal out of it. One of the best forms of direct action (especially at the moment) is to get out of your comfort zone, out of the house, out of your social group and talk to people in the real world about this stuff. Talk to people about why you WON'T be voting BNP and why it's not a good idea that they do. Challenge people when you hear their bigotry. Don't let it pass. Now more than ever it's important that we talk to new people and show them that we have a point.

So what you got against football so much? Isn't TV/films/DVDs just as bad, part of the same celebrity culture? (Wayne Rooney vs. John Thaw?) Haha. I wondered if this would crop up. Where do I start? OK, at the beginning. When I was a kid I was crap at the game. In my school it was a way of sorting the pecking order amonst the boys. Even at 10 I thought fuck that. I abstained and simply told the players they were idiots for playing. As I got older I realised that many of the lads at my school supported these teams. They were fanatical. They'd never met a team member and they'd support the team even when the members changed. I immediately saw the metaphore for nationalism and conflict. It was blind faith. I had friends who played sports and I always hoped they won because I knew them. I couldn't give a fuck if my local team won though. It's only my local team because I happen to live here.

Supporting a team (and football in particular) seemed to be a convenient excuse to have a bit of 'lighthearted' banter with folk from another town. Echoes to me of xenophobia. I really can't see why sane people would want to act out these scenarios. Sport is also a media tool. It's used (mainly outside of the scene) as a way of distracting the general population from whats really going on. Most newspapers and magazines focus on sport and the majority of TV 'news' is now sport related. It's the opium of the masses (to coin a phrase). Football seems to be adopted as a 'punk' sport. I've heard it MANY times called a 'working class' sport. To me that's giving yourself a boundary and side-lining yourself. In fact football is *all* about putting barriers around yourself. What team you support, Are you a season ticket holder, do you go to away matches.. It's an exercise in boxing yourself off so that anyone else can dismiss your opinion. Even the fact that I don't like the game has excluded me from conversations and other activities in the past.

Lastly, Gary Bushell thinks that punk and football should go together and I'm not about to conform to what he says I should be.

My objection to football isn't about celebrity. I see that as a completely different issue. You are right that if you follow TV in that way it can throw up some of the same problems. Anything that stops you thinking and asking questions can't be right. Football just happens to get my attention because so many of my friends turn a blind eye to what I think is a compromise of the values they puport to hold.

★ JOHN WHY ★
1995 - 2010

I agree with a lot of the criticisms you make of football - there's a lot of things i don't like about it (like most things) - but aren't those the result of society and the people in it.. football fans being manipulated to hate people from another team, another town etc... its a microcosm of society in general, same as western society is manipulated to be fearful of Communism, Islam etc etc.... shouldn't football be about entertainment, same as TV or film or music? and how about an anarchist club like the 1 in 12, who have football teams, pool teams etc? Yes. I think it is partly a product of society. The fact that football fans are manipulated is exactly my point and my problem with the game and sport as a whole. I refuse to buy into that manipulation. Many supposed intelligent people willingly allow themselves to be manipulated into supporting a team, hating others etc. How can you moan about government and media whilst supporting a football team in that way? To me it's exactly the same thing. If football is a microcosm of society then you are buying into it. I agree that all sport should be simply entertainment but that's not the function it serves either anthropologically or socially. I do not believe that there is ANY place for sport in an anarchist association. I think football has a blind eye turned to it because it is seen as a working class pastime. I think that's bullshit. For me anarchy isn't about a class war anyway. They are two separate movements that have some crossover. Football is not one of those crossovers. At the end of the day (to use a footballing term) if you want to follow a team then go ahead. Don't expect me to join you at a match.

So you don't agree with the 1 in 12 having a football team or darts team, pool team etc? so if i ask you for a game of pool once day you'd refuse? It's not that I don't agree with it. It's more that I don't understand it. I don't think football is in the same league as darts or pool (pardon the pun). You don't get the same bullshit with pool for example that you do with football. I have a problem with an 'anarchist' club having a football team, yes. That's ok though. Just don't ask me to join. As for a game of pool? I spent most of my youth getting extra cash from playing pool. I love the game. I think that playing a game of pool is a little different to following a football team blindly. I don't follow any pool players either. I never heard anyone telling me that pool was a working class sport either. Fuck classism and fuck football.

How did the spoken word gig go? It went great for me. The idea for me was to get used to performing and to try out a new way of writing. There were people at the gig who have heard everything I've done and they tell me this burys everything I've done before. It went down much better than I expected. I'm now looking at more gigs. It's not something that most people know but I've been performing in various capacities for years. I love doing it so anyone who can help out should contact me asap. I think that the old tapes I did are a bit of an albatross. I still have people (as ridiculous as this sounds) going on at me about some poem I wrote 15 years ago. It is bizarre to me that anyone would want to compare what I am doing now (that they haven't heard yet!) with what I did back then. I am a totally different person and this is a totally different world. The up side to that is that people are being very pleasantly surprised by what I'm now doing. I have a FREE CDr of material available NOW for an SAE to my address.

So do you feel as there's no music involved you have to try harder with spoken word to get people to come and see you or try harder to gain people's attentions? is your stuff akin to Rollins, Biafra, or completely your own style/subject matter? what influences you to be able to get up on stage and just speak? do you think you'll ever use some music to go

with it, what about props, art etc? I think that's true to a certain extent. I think people have preconceptions about spoken word that don't always help and aren't always true. I'm in the process of planning a UK tour. It's surprising just how many people don't understand the concept of spoken word as a performance. It's always been a constant confusion to me. When I think back to why I got involved in punk in the first place and anarcho-diy in particular it was to meet new friends. Like-minded people who had the views I already held and who liked the kind of music I liked. What encouraged me in those early days was a preconception I had that the 'scene' was based on creativity. I heard stories of bands, poets and performance artists of all types sharing a stage. I thought that was superb. Much better than other genres where you heard three bands that sound the same then go home without learning anything. Even then it became quickly apparent that those kind of gigs had died away or were just legend. I used to go to (and I'm sure you did too) gigs where at least the bands were different. You might get a hardcore band playing with a crust band, and they were fun, but it seems like that happens less and less now. I think that division causes problems for some bands and for spoken word can be a real sticking point. Some people seem content to offer 10 minutes between bands. That's fine if you are a poet (it's how Attila the Stockbroker got his name) but what I do needs a full set. It can be a struggle to persuade a promoter that this is a good idea. Once I'm on stage though the audience seems happy to listen for as long as I need. I'm really in the early stages of getting this up and running which doesn't help. Expect to see much more of me doing live work from now on. As people get to see more of me I guess some of these issues will lessen.

15 years ago when I put my tapes out my only concern was to write something and get it out there. It was never performed live so I didn't need to worry about a style of delivery. When I write material now it is with performance in mind. It takes a while to get started but once I'm off it doesn't take long to knock a piece into shape. You are right that over the years I've been a fan of spoken word myself and Biafra and Rollins stick out in my mind and the two that do it really well. My original tapes were inspired by the tag line on the No More Cocoons LP that told you to go record your own. Spoken Word is always very different on record to how it appears live. I think that's why most spoken word albums are recorded live. As far as the material goes I think you'd be hard pushed to compare me to either Biafra or Rollins. Certainly over the years I've learned much more about performance by watching Rollins than Biafra. I don't read from a sheet for example. I also inject a healthy dose of humour into what I do. Something that in the past I havn't done at all. I'm pretty sure my style is all my own by now though.

As far as what influences me to get up and speak.. When I was at school I was always the quiet one. I still am to some extent. In high school I took a business studies course and we had to get up infront of the class and present a business case. No-one wanted to do it so I went first. I talked for twenty minutes about our project and got a standing ovation at the end. I LOVED it. For once I was the centre of attention. Those who know me can trace my huge ego back to that day. The truth is since then I've taken every opportunity to stand in front of audiences and speak. Not in the gig format but I have probably performed more times than a lot of bands. I guess that helps with putting together something like spoken word. I already know I can speak and I know I can structure material to make a point so the only thing I needed to learn was how to do it at a gig. I don't have any grand ideas about changing peoples views. I'll stand up and say my piece. If people take it then that's great. If they ignore me then that's ok too. I'll still be there saying my bit, having a laugh and attending to my ego. I think one of the great things about doing spoken word as opposed to music is that it can get past the fact that in the grand scheme of things punk is not widely popular. If you can make people laugh then the big picture is you'll get to speak to more people. I think people respect the fact that if a band gets on stage and makes a mistake they can mostly cover up. There are other people and instruments to do that. If I stand on stage and fuck up then I have nowhere to hide.

Funny you should mention music and art. I'm not sure how music would work with what I'm now doing. If it was simply poetry then yes that would work. Lyrics are poems without the music after all.. I may use background films but I'm not decided yet. If that comes off I'll use them on the tour I'm doing with Andy T in September. I went to a gig the other day and one of the bands projected a silent film. The whole audience ignored the band and watched the film. The band thought they were holding everyones attention. That put me off using them a bit.

Do you class yourself as an anarchist? does that label put restrictions on you? What does it mean to you and is it achievable?

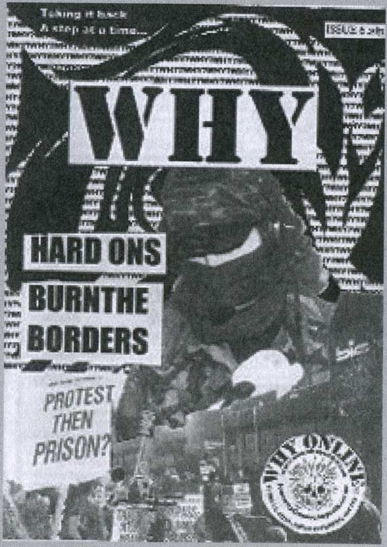
Difficult one this. I don't really class myself as anything. I usually describe myself as an 'anarchist of sorts.' I have a real problem with labelling myself. I am anarchist in the sense that I work towards that ideal for myself but I'm also a realist. I've spent some time recently reading up on the theory and much more of what I believe fits the theory than I expected. In fact what's interesting is that over the years I've met a lot of people who describe themselves as anarchist who have nothing in common with anarchy at all. Many so called anarchists are actually more related to class war. Something which for me is a separate issue. Any label puts restrictions on what you are prepared to do and say. It is also a way for the wider society to dismiss your point of view. It's a convenient way to filter out 'extremist' views (how's that for a label with negative connotations?) The problem with ideals is that it's possible to work towards them but they take a LONG time to achieve. People don't have the patience to work towards something like that so you get a lot of self-righteous diatribes that effectively do nothing except clear the conscience of the one spouting forth. I have no time for that anymore. I'd rather get out in my local community and talk about how we can improve things. How we can change things now and hopefully show that we don't have to be the self-centred bigots the media lead us to be. If I can do that through speaking and setting an example then that's good enough for me. In the grand scheme of things if labelling myself an anarchist means more people refuse to take my views on board then it's not something I want to be known as. Any label that by definition negates your voice is not one that I want to have. An interesting case in point. I was speaking with a couple the other day who are considering voting BNP. They have no real idea of my politics and because of that we were able to talk at length about their reasons for it. I was able to answer them point by point and they went away at least thinking about changing their vote. Had I gone into that situation mouthing off about bigotry and how I as an anarchist can't accept their view show do you think that would have turned out? Past experience tells me that I would have had a slanging match and they would have dismissed everything I said.

Didn't you used to do wholesale foodstuffs from Suma etc when you did your distro before? How did that go and is it something you see yourself doing again in the future?

No. I looked into doing that. I thought it was an excellent idea for people to be able to get food from a distro. The idea was to start in my local town and try and encourage people to move towards a vegetarian diet. Where I was living is a fairly typical small town. Very set in its ways. In order to make the idea worthwhile I approached 120 Rats and asked if I could run a shop there one morning a week. This would mean I had at least a base to work from and could get people interested. Most of the folk who lived there were really cool and said yes straight away. Rats used to work on a one person veto and when Max didn't want it to happen the others had to say no. That was pretty frustrating at the time. Then I fell out with Suma over them breaching their own policy on supplying butchers and they refused to deal with me. Long story short: The local fried chicken shop opened a new 'branch' (it was actually the same shop with a new door at one end) selling health foods for 'special diets' (vegetarian / vegan food) to try and corner both sides of the market and put the local whole food shop out of business (that worked they had to sell up. Suma was also one of their suppliers and knew this was coming. They were complicit in putting them out of business). Suma was their major supplier. I contacted Suma and told them who the shop was and asked them to check it out. There reply was pretty curt and said that a) They will not deal with a collective or non-profit organisation where a commercial customer already exists in the immediate area (so they wouldn't sell me anything for distro) and b) They knew about the fact that the shop sold meat and they had decided to sell to them anyway as it was a separate shop front. At this point I stopped buying all Suma products. I've never knowingly bought anything sourced from Suma since. My view was and remains that they lie to their customers about their ethics in order to make a profit. The happy ending is that the chicken shop and it's other branch closed a few years ago. The chickens poisoned someone and no-one took their health food shop seriously. Suma sadly is still trading.

Have you noticed more punks getting allotments? Is this a good thing? Is it a sign that we're all of a certain age and thats what older folk do?? Know any young punx interested in allotments? When will John WHY be 'growing your own' to make a stance against the corporate supermarkets that manipulate our food supply? Don't know about age. I think I've always known people who have had allotments. Maybe there are more individuals doing it now as opposed to collectives? Maybe as you get older you begin to realise that what you eat and where it comes from is more important than if a band puts out a CD or Vinyl (now I really am showing my age). It beggars belief that people will buy processed food and not even know what goes in it. How can you willingly put something in your body without knowing what it is. It's like drugs. What's mixed in with that? Would you drink bleach? No? Then why snort cleanser? It's the same thing. You grow it, you learn about your environment, you can respect the earth. When you are reliant on the earth to feed you suddenly you learn to respect it. You know what you're eating and it's much healthier than going down the supermarket. Growing your own food is another way of taking responsibility for your own life and moving outside of that consumer cycle that keeps us all one step away from starvation. The irony is that I have been on the waiting list for an allotment for years. I got offered one just as I moved house. I'm now on another waiting list. As soon as I get to the top I'll be growing my own. I was talking to someone the other night who was spouting forth about immigration and Polish people stealing 'our' jobs. (Just to give a little background we have a problem in the Selby area with a lack of employment. Selby was a big mining area. The mines are now closed. The big factories are now closed. The town now has one factory. They have implemented a policy of employing only eastern European workers. Many people are sounding off about this at the moment. Especially as a lot of existing workers were laid off to accommodate the new policy. The local political parties have been able to (to a certain extent) use this to push the idea that immigration is the cause of high unemployment in the Selby area and therefore it has been the cause of a National economic crisis. I always think that when you hear the average person spouting dodgy views its worth finding out why before going off in a tirade.)

I was able to explain that the roots of the 'economic crisis' have taken years to grow and that doing your regular shop in Tesco or Asda (the two biggest share supermarket chains in the UK) has done more to damage the economy in both the country and Selby as a town than a whole factory full of willing (now local) workers. It's all very well preaching anarchy and looking down your nose at others but if you shop at a supermarket or support these major companies then the guilt rests with you. People in glass houses.. The upshot is that no-one is perfect. All that you can do is all that you can do. If you're not doing all that you can do, shut up.



So in a small town like Selby how do you avoid shopping at the supermarkets/chains.. esp when you consider most local corner shops etc are now owned by Sainsburys, Tesco, Premier etc etc and health food shops are often pricey and don't sell very much that you need, i mean around here its nigh on impossible to avoid it? Selby is a market town and I can pretty much do a full shop there. My main diet is veg. So that works pretty well. I no longer live in the town itself and I'm on a main route that goes through to Leeds. I do an occasional shop at the Asian supermarket there if I need to get stuff like rice or pulses. If I really need to get anything else then I am a few miles away from the co-op. It is a supermarket but it's the best of a bad bunch. I guess it's a case of being prepared to go out of my way for food and also to plan meals and stuff in advance. That's something I enjoy though as I love to cook.

It's not unheard of for me to use a supermarket but it's not the norm for me. My local post office is ok for milk and stuff so I get by. Generally I steer clear of health food shops because of the prices. More of them seem to be chains too and I'd rather support the local greengrocer. I guess around here the hardest thing to get outside of a supermarket is soya mince. I seem to manage okay though.

You like a pint but i've never known you to drink to excess too often... do you think drugs and alcohol are too much of an influence in the 'scene' or is it a byproduct caused by everyday life, frustrated by the evils in the world around us etc (dunno if i've worded this very well hopefully you know what i mean!) I like a pint as you know but it's a long time since I felt the need to get completely rat arsed. As I've got older I find I drink less anyway and I have become less tolerant of the stupidity that goes with being stupidly drunk. Sadly I think a lot of people in the 'scene' drink too much for the sake of it. Nothing against that. It's just not for me. British life seems to revolve around alcohol and the pub which I think is a little sad. A whole country that revolves around a crutch to the point where if you don't need it you are seen as odd.

So the elections over. What's your thoughts on it now? Did you vote and did it affect anything? Thoughts on the hung parliament? (looks like cameron will be our prime minister at the mo with the lib dem coalition). At least the BNP didn't gain any seats and also lost a lot of their council seats which is good, although still scary that half a million people voted for them... I did vote this year yes. I broke a ten year vote strike as I felt the BNP were in quite a strong position here after the euro elections. My area voting them in for that one. For me my vote was simply a tool to stand against them getting their argument further legitimised. I couldn't bring myself not to vote. As it happens it maybe wasn't that important in the end. As I think I said before, I believe that whoever you vote for government wins, but in the wider picture I think it's important to fight one thing at a time. We have very little chance of overthrowing the governmental system in the foreseeable future. If we can keep the right-wing to one side then that's an achievable goal by all means necessary. For me my vote was one of those means. It's no surprise that a lot of people voted for the BNP. Like I said further up the page, their arguments are gaining ground because the mainstream parties are now echoing the sentiment. You can blame the Labour party for the rise of the BNP.

Going back to the voting question earlier in the interview - so by voting against the BNP i presume then you are voting for a party that supported the Iraq war (as all main parties did so far as i am aware).. I was gonna vote Labour as to vote against the BNP, but i couldn't bring myself to vote for a party that took us into Iraq so in the end i didn't bother. it didn't make a lot of difference in the end as the Tories won our seat easily and the BNP were back in 4th place. Thoughts? I really didn't give a lot of thought to who I actually voted for. It was just important to do it this year. No party is ideal and none represent me in any way. I've seen a lot of silly comments on the internet about voting liberal being a vote for the torys. I think that's bullshit. I also think its irrelevant. Voting will never change anything because it's the system that's at fault. It's that which needs changing. I don't think it's possible to vote for a party that wouldn't take us into a war. They all would and they all will. War, like homelessness is a side-effect of a successful capitalist system. Capitalism can't function without it. Because I voted for a specific reason rather than on a policy choice Iraq wasn't a consideration. However, outside of that choice I have major issues with any regime that sends young men and women to their deaths in the name of profit. People in Iraq are still dying. The UK has withdrawn its troops but our effects are still being felt. UK companies signed up to rebuild the infrastructure there are siphoning off the cash and the country is in a bad way. Iraq is now a humanitarian issue and I think that's something that should transcend politics.

What's next for WHY zine, and any more plans to get the spoken word on tour more? Okay, I've learned from bitter experience not to plan too much too far ahead. The next few months should see a new issue of the zine (#7 still available so get your copy now..) It was originally going to happen earlier and was supposed to be a split with the resurrected Headwound. The split doesn't look like it will happen (Rachel is MUCH busier in real life than I ever pretend to be) so it may be a split with someone else. Rachel was talking about doing something online instead so we may do that. Not sure what it will be called or anything. The tour (which may have been mentioned earlier in this interview is now not happening (it took me a couple of months to do this interview..). This is WAY beyond my control and I'm not happy about it. Effectively my doctors have told me not to do anything like it right now. If I do it will set my recovery back. I am booking a slot at the 2011 Edinburgh Festival and will be doing odd gigs before then. Who knows maybe a tour nearer the time. Meantime, the book is nearly done and will be out (hopefully) by the end of the year. I'm writing constantly at the moment. It's almost compulsive so I am getting on with quite a few things in the background that may see the light of day along the way. A new spoken word CD is in the works and should be available by the time you read this.

What sounds are rocking the world of John WHY these days? any changes in taste to the past? Hhhmm. As many people know I have really wide taste so don't always list punk bands when I'm asked this stuff. Being out of touch for a while a lot of bands that seem to be staples of the scene have past me by a bit (send your stuff to..) I guess what I have in my CD player at the moment would be a good judge of what I'm listening to most:
Robb Johnson: Gentle Men
The Hostiles: Always Looking Forward
AC/DC: Highway to Hell
Pleasant Valley Children: Discography CD
Nanci Griffith: The Complete MCA Recordings

Cheers for taking the time to answer this interview, anything else you want to be asked about? I guess while I have the chance I should tell people about the CDrs I am releasing.. Back in the day WHY released a number of tapes. Over 2010 I am converting one per month to CDr and making them available again in that format. Each CDr costs £3.50 and all are benefit releases for SHAC. You can find out more about these at my website www.anarchopunk.org.uk.

Also at this website is WHY Distro which currently lists over 2000 products! Lastly, by the time you read this there will be a full tour schedule for the September tour with Andy T. A full interview with Andy T should also be in the split issue of the zine which you can find at the same web address. WHY Records will be releasing a compilation of ANDY T material this year as well as a 30 year Anniversary package from Attila the Stockbroker.

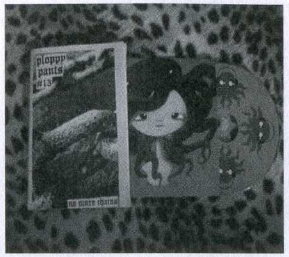
Anything you want to ask me? Yeah, what keeps YOU going with the zine after so long? How do you manage to balance your involvement and living with a partner who doesn't necessarily share your interest? Lastly, you let slip that you used to write poetry sheets (cunningly described as 'lyric sheets') years ago. Ever thought of writing more or even performing them yourself?

**WHY / c/o Pickfords House / 4 James Street / York / YO10 3WW / UK
john@anarchopunk.org.uk
www.anarchopunk.org.uk**

ZINE REVIEWS March 2011

PLOPPY PANTS #13

I know these were given away free at the recent Equalfest weekend, but not sure what the regular price is. This time Ploppy Pants comes with a free CD, or is it the CD that comes with the free zine? Anyway, the zine is just a few pages in a handy small pocket size, with some recipes and various writings, some in gaelic, the national language of Scotland. The accompanying CD is Roddy's gaelic band AN T-UABHAS, in which roddy sings in Gaelic. Its kinda simplistic punk rock. The best bit is the Gaelic For Punks Lessons on the CD (in four parts), letting you know a lot of the swearwords and essential punk rock phrases in this unusual language. Its hilarious!

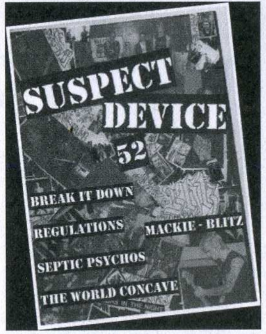


A more "regular" issue of Ploppy Pants zine due out soon I believe.

www.x4298x.blogspot.com

SUSPECT DEVICE #52

I think Suspect Device has given up in part on selling paper zines, they have a webzine now, but they are still doing some copies of each issue on a paper version, in smaller quantities, amazingly they can get this out for free! This issue is 36 A4 pages so that's no mean feat! This issue has columns as always, plus chats with Mackie from The Blitz, Break It Down, Regulations, Septic Psychos and The World Concave, plus a smattering of reviews (more reviews in the webzine version) and a review of Steve Ignorants autobiography.



www.suspectdevicehq.co.uk

TNS FANZINE #10 (free)

Latest issue of the TNS Records free zine which as always rounds up their own activities with the label, gigs in the Manchester area etc. There's quite a bit written about the education cuts, stuff on football, an article by someone who decided to stop putting on gigs, and her perspective on that, interviews this time are with Ignorance Is This, Stand Out Riot, Beat The Red Light, and a page on active scenesters in Basingstoke, plus reviews and loads of ads. Its more on the pop punk side of things, but plenty to read for no pence!

TNS RECORDS, address elsewhere

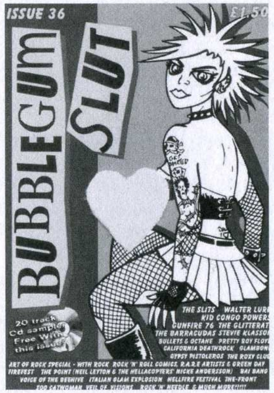
PUKKA JOINT MASSIF

It doesn't say what issue this is, but there is indication that there have been previous issues. This is a zine review only zine, in small pocket size, very handy! I presume its free, as its only a few pages. The zines reviewed are all American, and I've never heard of any of them, except for MRR which is reviewed in there, oh, and somehow the RT/You Can't Say No To Hope split issue makes it in here! Cool!

P O BOX 2632 / BELLINGHAM / WA 98227 / USA.

BUBBLEGUM SLUT #36 (£1.50)

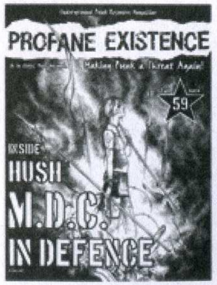
Strange to see a zine that's done for a living – can't imagine how any zine in the alternative/punk world can actually make it pay even if they want to! Not sure what the circulation is of this, but it features a very wide selection of the alterntive/rock n roll, glam scenes, surf punk etc etc, There's certainly plenty to read, and it must take ages to do, although a lot of it means nothing to me! If you're into The Slits, The Barracudas, Bullets And Octane, The Glitterati etc then I guess you should check it out. There's also featured artists, live reviews, music reviews etc, but strangely no zine reviews!



Comes with a compilation CD, which alas starts off with the awful Bermondey Joyriders and doesn't really improve after that. Just not my thing.

ALISON B / 42 COPPETTS ROAD / LONDON / N10 1JX.

PROFANE EXISTENCE #59

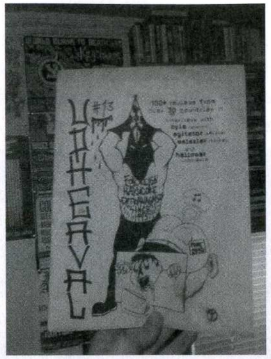


Good to see P.E back after a long hiatus, due to financial troubles etc its back in its previous newsprint format ala Slug And Lettuce used to be. I think another issue is due around now. This has a long interview with MDC, plus In Defence, and Hush (featured artist). Add to that the usual PE mix of direct action round ups, columns, reviews, vegan recipes etc. Despite the condensed format, still plenty to keep you occupied here, and lets hope PE is going to publish regularly again! Still as essential as ever!

P O BOX 18051 / MINNEAPOLIS / MN 55418 / USA.

UPHEAVAL #13

Upheaval could be Ripping Thrash! Long running zine, concentrating on hardcore punk from around globe, and lots of gaps between issues! This issue has been 3 years in the making! Does sound familiar! Good to see this Boston, US zine back anyway! Starts off with a brief history of the zine and a brief history of Craig's personal life/previous problems with mental illness, after that its punk rock all the way through! Interviews with Opie (Boston), Agitator (Serbia), Malazlar (Turkey) and Hellowar (Indonesia), plus 100+ reviews from 30 countries! Wow!



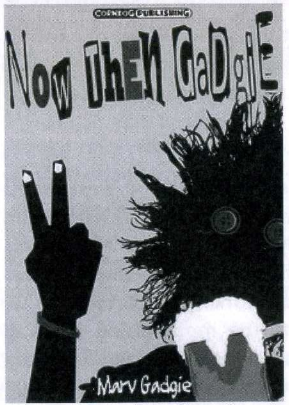
Upheaval.fanzine@gmail.com

GADGIE #25 (£1 + SAE)

Last issue I was saying that there were a few UK zines I'd not heard of new issues in a while and I hoped they'd not packed in, well Gadgie was one of them and here we are with a new issue, hurrah!

Bloody ell tho Marv – we're all getting older these days and our eyes are deteriorating (well mine are!), so what does Marv do, he reduces the size of the type this issue, it's a bugger to read ha! Well ok that means you get more for your money.

History of the Boston (not Boston) scene Part 3, interview with Roddy from Ploppy Pants zine, guest columns plus Marv's daft tales and adventures. A few reviews round it all up. In other words, the perfect and expected standard of Gadgie zine!



P O BOX 93 / BOSTON / LINCS / PE21 7JW.

NOW THEN GADGIE BOOK

Want some more of the above? Well Marv has now written a book godammit! He's gone through all the old Gadgie zines, removing the interviews, rants and reviews, and compiled the book collecting all the articles on Marv's youth and general tales of tomfoolery etc through the years! Plenty to read here and great especially if you only saw the recent issues of Gadgie in its zine format, you've got a lot of catching up to do! 150 pages! Get this!

CORNDOG PUBLISHING / P O BOX 773 / IPSWICH / SUFFOLK / IP1 9FT. (£6 postpaid)

RANTAPHON #5

Fucking huge zine, this time 88 pages – and comes with a 2-cdr comp. the comp is various bands Tom copies from records or CDs he's picked up from all sorts of distros etc… anarcho and crust punk and a fair bit of international as well. Always plenty of bands that I've not come across before so all good.

The zine itself is a labour of love and must take ages to write up – this one is 88 pages and Tom states that he left out about 20 pages of stuff! The zine is mainly writing about the tons of records and cd's he's picked up, also writings on comics and books, long tales of gigs he's been to, done in a personal way and writing about the day out/night out, not just the bands playing etc. In fact the whole zine is one big write/ranthaphon rather than a collection of reviews or articles etc, so its got a good flow to it. Tom is not afraid to criticise when he feels the need, indeed a criticism of a band or zine can turn into a 2 or 3 page rant! This issue Initonit, Marv from Gadgie and Henry Rollins are the main targets. Oh and Tom doesn't like Amebix and Conflict!! Big review of the Burton punks picnic from 2010 mentioning the real ale houses we frequented before said gig! Later on in the zine, more round ups of things going on, then another attack on Henry Rollins, then a shitload more gig reviews!

tomfreefall@btinternet.com

DUMB/SULK TRIGG-ER #1-4

Strange title, strange zine! This zine originally did 4 issues in the late 90s, and for the purpose of this zine, the best bits of them have been rehashed into a couple of zines and folded over and wrapped in a see through protective sheath. Comes with a free CD apparently, well either I didn't receive that, or I lost it. Probably as well to be honest if the zine is anything to go by. If these are the best bits the rest must have been abysmal! chats with Traci Lord, Lisa Carver (Rollerderby etc), Sonic Youth.. in fact Lisa Carver features a few times, including an article on masturbation. There's also an article on prostution through the ages, and some other interviews, which actually just amount to less than half a page of one line question and answers!

ROGER SIMIAN / P O BOX 13220 / GALASHIELS / TD1 2YF / SCOTLAND.

Trafalgar has much in common with Tahrir

(Unashemdly nicked from the internet, but good article)

It is simplistic to say western protests are fundamentally different to those in the Anti-government protesters in Egypt's Tahrir Square. Photograph: Pedro Ugarte/AFP/Getty Images

This Saturday, one iconic square, Trafalgar, is to be turned into another, Tahrir – where Egyptians transfixed the world when, with collective determination, they overthrew a powerful regime. British protesters' call to transform Trafalgar acknowledges that the struggles in the Middle East and those gathering momentum in Britain share a profound connection.

Both are movements of the disempowered many against the small groups of wealthy elites who run our world, often in charmed collusion. In rebellious Wisconsin, those protesting Governor Scott Walker's attempted crushing of unions also carried placards exhorting themselves to "Walk Like an Egyptian".

Western elites are, instead, stressing the differences between east and west as they scramble to morph their longstanding support of north African dictatorships into sudden solidarity with rebels. This revisionist view holds that the uprisings are mainly about the desire of young people in the Middle East to live in western-style democracies. President Barack Obama claims that the Arab world can be inspired by a globalising nation like Brazil working in partnership with the US. For Time magazine, the Middle Eastern protests manifest "the modernising imperative" (code for "westernisation"). More than decent employment, public services or fair wages, "what the protesters want", it avers, "is to be treated as citizens not subjects". The cheerleading historian of western supremacy, Niall Ferguson, understands, however, that far more is going on in the Middle East than becoming westernised, warning Americans to look to their own revolution and not those in the Arab world for inspiration.

Those calling on protesters in the west to look east actually have it right. The extraordinary levels of social and economic vulnerability impacting ordinary people from the American midwest to the Middle East have shared origins in the global concentration of wealth and power in fewer hands. It is time to dispense with the myth that only western capitalism can teach the world to be free and to turn instead to those people who are drawing on the anti-colonial struggles in their national histories to fight for dignity and justice. If imperialism once played itself out across racial and geographical lines, it is now a global economic system which affects us all, albeit in different ways by exploiting labour, expropriating and privatising resources, concentrating profits and institutionalising inequality. Muammar Gaddafi can scream for Libyan unity against the imperialist west but he fools few Libyans. Their history of incomplete decolonisation teaches them that one does not get rid of foreign colonisers only to be crushed, as Gandhi put it, under the heel of native princes.

It is simplistic to assume that protests in the west and the Middle East are fundamentally different because "they" are fighting "blood-soaked" despots while "we", after all, live in liberal democracies. Without obscuring real political differences, let us reflect on some overlaps between the open despotism of Arab regimes and our politicians' behaviour. While our defanged democracies provide ballot boxes, elected representatives feel free to ignore mass demonstrations and work against the general wellbeing, deploying lies and hysteria where necessary (from WMDs to "we are broke"). As Truthout's Richard Lichtman argues, "managed" democracies can avoid the appearance of suppression while substantively "terminating democracy". It is perfectly possible to crush collective demands, push millions into unemployment and deprive people of fair wages and benefits while adhering to democratic letter if not spirit.

Both capitalist democracies and dictatorships use political means to concentrate wealth, power and privilege. In Britain and the US, the right to fight corporate power collectively – and effectively – through unions is under ongoing attack. In Britain, the state uses demonisation, brute force and disproportionate punishment to contain mass demonstrations and talks of making some peaceful means illegal. In the US, Democratic legislators resisting anti-union measures, which were then forced through anyway, were threatened with arrest. Britain has seen policies destroying public services hastily enacted without a clear mandate while civil liberties are constantly eroded and inequalities expand. If Gaddafi screams "imperialism" when things get sticky, our politicians find it convenient to denounce "multiculturalism". What unites the interdependent ruling elites of Britain and Bahrain is the priority they give to the entitlement of the few at the expense of the many, often embodied by dodgy business deals.

That all young Arabs only want free elections is untrue. Theirs is a generation seeking to redeem the full promise of freedom from colonialism, which was never only about getting rid of western rule or, as The New Republic's Leon Wieseltier condescendingly puts it, foreign "victimisation". The Arab revolutions draw on a fundamentally anti-colonial vision, which is also about breaking with existing models of power and privilege. Or, as Greg Grandin says of Latin American revolutions, "for a society to be democratic it also has to be just".

To turn Trafalgar into Tahrir, sharing this vision and taking ownership of our societies, we must now join forces with Arab rebels against the increasing absolutism of corporate power and privilege, wherever it manifests. This not about the "us" of the west versus the "them" of the Middle East, but that more fundamental clash between the barbarism of economic plutocracy and the civilisation of social justice.

Hartke
RAMONES

MEINHOF

SMASH HLS
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HELVETTIIN
JA TAKAISIN

CYNESS

CROWSKIN

hibernation

Ripping Thrash interviewed this longtime Greek crust band back in #16… they are still going and Milan offered me this new interview to catch up with what they're up to….

1. Thanks for making this possible,i heard that you're recording new material. Could you give us some details about that? First of all,thanks for the interview and sorry for the delay but i explained it to you! Well at the moment,we still practicing the new songs,actually we haven't started the recording,we have 7 new ones now and we want to finish 3 more to record and release a new LP with 10 songs.We are trying to do it fast but there was some problems.Our last release was before 6 years so its a long time and we have to do it.

2. Many people tell me that Hibernation lp is their favorite Hibernation release. With which one are you most satisfied? First its a honour for us that many people all over the world tell that hibernation lp is their favorite,this makes us really happy and give us power to continue.A big thanks to all those people!
I think this lp is our best stuff,its most completed release from hibernation,sound,songs,artwork turned out better than other releases.

3. So Hibernation is now trio? What was the main reason for line up changes since band started? No,there is four people in the band now.We have again two guitars after alot of years,well as you know we stopped playing for 3,4 years right after the release of our LP because birth of our second kid (our daughter).We started the band again in end of 2006. with our new bassist Meletis and we continued with him,plus a second guitarist that joined us in 2008 and with this line up we are very satisfied and our relations are very good and we enjoy alot what we're doing.

About line up changes...i think it was because we didnt had the same way of thinking and we didnt have a good communication.We dont want to play just music with someone and after that nothing else,we're not professional band to live from this,first of all we want to express our feelings and to communicate! But now with this lineup we feel very good and we have a good time.

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4. I read few years ago in Last breath zine that you and Gianna (drummer of Hibernation) had a kid,how's that experience for you? How do you try to raise him and with which values? Well as i said before we have two kids,big one is 9,5 years old and the younger is 6,5 one boy and one girl,and they are both big fans of Hibernation (haha).These kids were the best thing that happened in our life! After their birth we live for them.It was our decision to make a family,we had to be very responsible and we still are.We stopped to do many things on which we spent alot of time before their birth like drinking,hanging around,organizing gigs,playings gigs everywhere etc. and we use our time for them.
I want to say in this moment that after the birth of our kid when we stopped all things mentioned above we lost many friends (?) cause the only way to see them was to invite them in our house,or by attending smoke-free gigs and clubs.On the other hand this was also good cause we understand who's was a real friend and who's was just for "fun".
Anyway,we try to raise them with ways that we believe are better,of course you also have to put some roles that are necessary for them to understand some things.
We give them all the love we have and we also respect them,and we're trying to be kids again to understand them better.We teach them to respect everything: nature,animals,people that are different and in general they have to learn that all the people are the same! We got them also in some demostrations about eco problems.
Now they are a little bit older and we're doing more things together like we bring them to practice or to our gigs etc.From the first time we wanted to raise them,to be responsible about them,and to continue to enjoy our life and for now its about spending as much time as we can with our kids.

5. Alekos,you were in Chaotic end and Forgotten prophecy,which was better in your opinion,which band did you enjoyed more? Chaotic end lp or Forgotten prophecy split lp?
I think that both bands are very important and they were very good bands for early 90's.We started both in 1989. and i was enjoying playing with both of them,all members were my friends and i was just 17 years old.About those LP's,i love both but Chaotic end-In front of paranoia lp wins because all music and lyrics were mine so its deeper in my soul.The most important is that after so many years that we splited up people still listen to our music and love us,they send messages and i feel so happy that all these years we touch their souls and shared our feelings,our ideas with them.

6. Do you have some special bonds with Villa Amalias squat? Of course i have! Now Villa Amalias is 20 years old! I was from the of the squat there so i have many memories.I lived so many situations there and i did so many things there.I also lived there for a short time.For me Villa Amalias was the revolution for the punk scene here in Greece and for whole squat movement.We were doing (and people who are there still doing) so many things.It was most active squat in Greece.Now there is more very active squats.In the 90's i was organizing the most gigs for foreign bands like Detestation,Dagda,Doom,Jeniger etc. I'm not running things or help there for a few years cause i dont have time and the people also changed.I was not so active in the last few years cause of my job and family.But for me Villa Amalias means so many things! Btw. good thing for a greek scene now that is there many squats and autonomous places which have gigs and organize many positive political things!

7. Since you're into this diy punk scene for a while now,did you became cynical about it? I noticed some older and even newer people get dissillusioned over the years,be it about music or whole diy morals and values. No,i didnt get cynical about it! Even though im in the hardcore punk scene 21 years and i still have same way of thinking.Ok,in the diy scene there is also things that maybe you dont agree or you want them different.Maybe a lot of people get tired to disagree with some people or with same things so they feel dissapointed.I can also understand them,cause you spend money,energy,time and sometimes you feel that you dont get anything.But you have to believe and to do with passion,what we say diy is a way of life and its a code in your whole life,not only distro,label,bands,zines,gigs etc.Some people or bands that dont believe it alot and they feel the pressure in it of course they're living from what we say diy.I also felt this pressure especially now that i have two kids and i need money from my job to take care of my kids,cause we also have to practice with the band,to record and we pay all these costs ourselves.We never got money from gigs except our petrol if were playing in other cities and

we play only in squats and autonomous places but this is our choice and we feel better in this places than playing in bars and thats a choice with conscience.
In general i want to say that we have to support diy efforts and not just to critisize, and we dont have to show "more diy than you" attitude.The only thing that i want is respect with what im doing,for example when we play out of Athens we want petrol costs,food and some beers.We played in some cities in the past,they gave us half cost of petrol,no food and we have to pay for all beers,for me that is not ok!

Hibernation
ΧΕΙΜΕΡΙΑ ΝΑΡΚΗ

8.Are you checking out new bands from Greece and abroad? What youre listening except punk and metal? Yes,i'll speak about Greece...We have many good bands here like Antimob,Arxi tou telous (Beginning of the end),Dyspnea,March into the void,Kalazar,Asfyxia,Mavra Provata,Slavebreed and some more that i dont remember now.Of course,i listen to other styles of music like reggae,some good greek hip hop,70's psychodelic rock,some greek folk rock etc.

9. Is there any annoying trends in punk that piss you off? Yes,there are sadly things in punk that disturb me.Macho,sexist,homophobic people,those who are into punk only for fashion,people that criticize all the time while they are doing nothing,bands and labels that use diy punk to make money,people who are narrowminded and who want to impose their opinion without any discussion .Also i dont like that many people at punk gigs that use drugs,personally im against drugs!

10. Crusty question: Amebix or Antisect? I love both bands but Amebix touched my soul more,it was a very long period in my life when i was listening alot of Amebix and Axegrinder.I believe also that Amebix made a big difference in a punk scene and they influenced too many bands.I had so many memories listening to Amebix and i think that they influenced me alot when i was playing in Chaotic end!

11. Hibernation had 2 euro tours? In which countries did you played? Any good memories? Yes,you're right we did two euro tours until now,first in 1998. and second in 1999.We played in Italy,Austria,Switzerland,Poland,Czech republic,Germany,Belgium and France.First,i have to say that touring with your band in other countries is one of the best experiences,you communicate with so many people,you meet so many interesting people,you see so many places.All these feelings are really important and good is that you also help them when they come to your country.We have alot of good memories from both tours,especially with second and from both tours we met some very nice people.Hope we will do another european tour in the summer of 2011.

12.Could you explain Hibernation logo. You mean the logo with the tree in a cycle...I like and and for us it means alot.We compare it with cycle of life and tree represents life.It's an eco symbol,everythings starts and ends in mother earth.If you respect nature it gives you life and so many beautiful things.If you destroy it,it will give you death! So the meaning of this logo is the life that mother earth gives us.

13. Tell us your views about Athens riots,how it ended? You mean the riots in december of 2008. when the cop murdered an 15 year old boy.These demostrations were a hope,a light in the dark reality of our miserable society.All the young people were in the streets demonstrating against the cops,government and whole society who killed their dreams.Maybe sometimes it was a little bit more violent but you cannot control a revolution.This was a good opportunity for change,a change that never happened.But those riots were very important,cause everybody was thinking that this young generation was living in apathy with no political activities and they showed that things are different.Riots were attacked by media with bullshit propaganda (tv etc.).As you know media is the main weapon for each government! Also the movement after one month of riots got tired.Slowly the riots stopped but the fire of revolution is still burning...

14. How often do you play gigs nowadays? As i told you before Hibernation were not playing for 3,4 years, we started to play again in end of 2006. and we had our first show in May of 2007. with Oi Polloi here in Athens.From that time we played some gigs in Greece,mainly in Athens.Its difficult for us to play in cities that are far away cause of the kids and my job.Im working alot of hours and also the weekends but we try to play in some other cities besides our hometown,usually we play about 5 gigs per year in Greece.This year in July they asked us to play **"Play fast or dont"** fest in Czech republic,we agreed so hopefully we will play outside of Greece after 11 years,and we should do a euro tour in summer of 2011.

15. Maybe a little bit cliche question. I noticed many punk bands use M.S because its easy to communicate with people,book shows etc. There's a Hibernation fan page on it,your comment about that? Whats your thoughts about Myspace generally? I think its ok,i see almost all the bands have a myspace profile,and many distros/labels.Its an easy and fast way to check informations and to listen some new stuff.
You can also communicate easy with bands and people that you haven't heard for a long time.I like this way you get so easy and fast information about bands or labels.Of course,internet has many bad sides,but if you use it as i described i think it could be very useful!
I saw this Hibernation fanpage,and i was really really happy about it.Now we have our own official myspace page:
www.myspace.com/hibernationhxc
So you can check information about us,we did it quite late but better late than never and we are not best computer users (ha,ha).In general i think myspace helped alot!

16. Any last words? First of all,thanks a lot for the interview and sorry about delay! I wish you good luck with your zine **(Milan: actually it isnt mine,i was just helping a friend,so i'll redirect this wish to Ripping thrash and Profit from poison zine :)**)and with everything else your doing.I wish to say to the people reading these lines that we also run a distro called **Last scream** (www.myspace.com/lastscreamdistro) we can distribute your stuff here.Also,big thanks to all the people all over the world that support us.Hibernation will release new LP soon,and everybody who wants to contact us,feel free to write:
hibernation_hc@yahoo.com

KEEP THE FIRE OF LIFE BURNING
HIBERNATION2010!

ΧΕΙΜΕΡΙΑ
ΝΑΡΚΗ

Some time ago Steve very kindly offered to interview me about the resurgence of my zine and the spoken word gigs I was doing at the time. One of the questions he asked was about my views on the war in Afghanistan. Within about five minutes I realised that this was not the subject of a question but it needed more than the usual 'I'm against the war' type dismissals that you see in interviews. We spoke and agreed that I should write an article about it instead. Here is where my problems began. It became apparent pretty quickly that this wasn't going to be the easy 'space-filler' I'd expected to knock off in an afternoon. The idea of forming an opinion on this war without knowing anything about it raised it's ugly head. Generally speaking I'm against all forms of military action. That's all very well but it's a little.. well.. general.

Problem number one: Like (I would suggest) 99% of the British public I don't actually know why we have invaded Afghanistan. I know we 'had to do it.' I know that we (there's that word that crops up whenever you hear a news report or a bloke down the pub talking about this war) are 'fighting the Taliban.' I also know that it has something loosely to do with the war on Iraq and consequently the 'war on terror.' Incidentally, you can't have a war on terror. Ask an Afghan child who causes terror and see if he points to a British soldier. Terror is implicit in the act of invasion. We are not in this country as a peace-keeping force. Watching my daily dose of 'Loose Women' I heard Linda Bellingham talk about the war being to smash the Opium and Heroin trade out of the area. She said that she was told this by a British soldier. That was another view that I'd not considered.

Problem number two: We are reliant on the British media to give us the facts. Don't think I really need to go further into this one do I? Where can you go for an objective and unbiased look at the way this war came about and why? Well, I decided that you can't go anywhere. Some level of research on my part was going to be necessary. Cue long days of staring at blogs and running through white paper transcripts. Even the act of asking members of the public for their views on the conflict takes an odd turn. The indoctrination of the masses in this case so strong that to question someone's idea of why we are there becomes an invitation to a punch up.

So these were the main issues I immediately found when deciding to put this article together. There were others and there are important issues that come out of the way that we handle our involvement in Afghanistan as British people. Hopefully I'll cover most of them here (or at least get you thinking about them for yourself). My aim in this article is not to be complete. It's to get you to go out and find out something for yourself.

The one thing that we can all do is show people there is another way of thinking. You can only do that if you have the facts at your disposal. Empty talk is easily seen as just that. Take some time to really think about what you believe.

Environment

I'm writing this article as a British citizen, living in a northern town. Britain is currently in the midst of a massive propaganda campaign in support of 'The Troops.' This is punctuated by a highly successful move to commodify the armed forces. For the first time in my lifetime (35 years) 'the troops' are in the midst of a war which is going largely unquestioned. The odd comment about 'fighting for oil' is always buried quickly in conversation. There is a culture of jingoistic nationalism developing that has moved through the media and into the mouths of the population. Even those who purport to be against the war are talking about Muslims as though they were an affront to everything Britain stands for. People who would describe themselves as 'liberal' or left wing are complaining about the 'influx of different cultures and languages on our streets.' This becomes a perpetuating cycle which serves to fuel a xenophobic belief that we have the right to be at war with Afghanistan even though the vast majority of people don't actually know WHY we are at war. Ask around and you get a number of responses. These range from:

1. They are terrorists. We have to get the Taliban
2. We are fighting Osama Bin Laden. He's in there. We have to kill him
3. It's about oil isn't it
4. We are in there to destroy the drug economy

Where did these theories come from? I watched a lot of media coverage in the run up to the invasion. Most of it was concentrated on the 'get Osama' line of reporting. Doesn't quite add up though does it. Would we really go to war with a whole country over one bloke? Would that country support that? I think not. Especially not when we reportedly keep bombing and shooting civilians. These 'accidents' occur a LOT and we are supposed to believe that they were mistaken for Al Qaeda cells. Which brings me nicely to another point of confusion which seems to fuel a great deal of the hatred in this country for Afghanistan. Who are the Taliban? Who is Al Qaeda? Are they one and the same thing? I'm not going to answer these questions here. My point is if you don't know the answers you should go and find out.

Profit from damage control

I've already looked at the reasons we are at war in Afghanistan. I'll go on to examine the way the media in Britain has been used to spread propaganda about the conflict. Since the 'tragedy' of 9/11(or 11/9 if you live in the UK!) we've seen a level of propaganda in this country that has been rarely surpassed. It's been masterfully implemented and continues to work its magic on the populous. If you have a TV set at some point during the day you are going to be subjected to this. If you read a newspaper (any newspaper) you are going to read this. If you walk down the street you will see posters or hear people talking about this. It is inescapable and it's working.

In his book Manufacturing Consent Chomsky talks about the need for non-totalitarian governments to control peoples thoughts rather than their physical actions. This is done via the media as a form of propaganda. In the Uk this is generally handled by the BBC and the 'proper' newspapers. The Times, The Guardian and The Sun set the thinking agenda for the UK in print. They get there stories from a number of sources. In this case the government is a key resource. Investigative journalism is a term bandied about but used very little. In most cases papers print a re-work of a press release. If you've never seen a press release they include an article based around the point that needs making followed by a few resources for journalists (websites they can visit etc that will support the argument) and a list of people available for interview about the subject (again, that will support the party line). A GOOD journalist would take the press release, visit the resources, complete a couple of interviews and then find others with opposing views to enable a balanced article. Time constraints and poor journalism results, more often than not, in a word for word inclusion of the press release in the paper. This is very important.

What a paper prints first, or a news program reports first, sets the frame for their whole coverage. I'll say that again in capital letters. WHAT A PAPER PRINTS FIRST, OR A NEWS PROGRAM REPORTS FIRST, SETS THE FRAME FOR THEIR WHOLE COVERAGE. From a readers perspective the first thing you read about a subject becomes your benchmark for everything else. If you like it becomes your 'fact.' Everything that comes afterwards must refute the first piece. To do that it has a mountain to climb. Add to this the fact that media companies are unlikely to 'perform a u-turn' and you have very quickly and easily set a pro-war frame in the media. Once it becomes clear that talking about the war sells more papers or more advertising, all the other media outlets are going to jump on the bandwagon. Hence, a UK government can instigate a campaign VERY quickly and easily with a simple press release. Note, this is not war specific. This is how it works for any policy they want the public on board with.

This framing of policy is helped along the way by the fact that media is controlled by so few people. These people having connections both within government and/or with the arms trade (directly or indirectly). Anything that sells more advertising and that increases the share price of Halliburton is going to be a winner in their eyes. They will support anything that can do this.

There is another knock-on effect of this campaign on the country as a whole. I spoke earlier about the environment in this country and how we see ourselves. Britain is a multi-cultural society. We have (in recent years) become a real melting pot of people and outlooks. It's a very cool place to live in that respect. However, there are a large proportion of the population that sees this as a threat to 'British culture.' In times of recession this view rears it's ugly head and becomes a rallying cry for those too stupid to blame the real thieves or too lazy to take responsibility for their own issues. The 'rise' of the BNP in the UK (or at least it's increased media attention) was partly due to an oncoming recession and the influx of immigrants to the UK. Something that isn't talked about very openly as an issue. I even feel uncomfortable mentioning it here!

At this point I think it's important to take a second to think about how the world is actually run. How far in advance do events like recessions get spotted and planned for? How do governments steer through these events without having a general uprising? How is it possible for a country like America to have a 'diplomatic' situation with China without the Chinese calling in its debts and starting a war that would see them invade (and if you believe the analysts) win the USA?

About six or seven years ago I happened to be watching TV in the middle of the night. There was a documentary on Channel 4. It was about a meeting. The narrator was talking about these meetings being held once every year. They were kept very quiet but were where the more powerful countries of the world decided ongoing policy. These were long-term strategy meetings that decided what needed to be done regarding economy, who controlled what and so on. This was not a highly advertised meeting like the G8. This was strictly on a need-to-know basis. The narrator made a case that these were the meetings where the invasion of Iraq was planned (the first one) the withdrawal from Iraq was planned and the second invasion. The implication being (in case you missed it) that these conflicts, and therefore, other conflicts, were planned way in advance. To me it all seemed a little 'conspiracy' theory. That was until I really began watching the footage. Cut to camera outside some exclusive golf club house on some tropical island. Limos start to pull up. First out, Clinton. Second out Tony Blair. Third, The Iraqi Prime-Minister, Next.. Gordon Brown, Leader of NATO, the heads of a few multi-nationals. All with full security. Camera man gets spotted and has to do a runner. I looked into this a bit deeper..

The reason I think this is important in relation to Afghanistan is that it opens up the possibility of a long-term cohesive plan of invasion which includes the invasion of Iraq and the future invasion of Iran (which at the time of writing seems fairly inevitable). If that's the case then it opens up further questions about the legitimacy of the claim that Bin Laden was behind the 9/11 attacks. There is enough evidence and conjecture about those already to suggest that all was not as it seems. As an interesting aside it has been reported on numerous occasions that Bin Laden was thought to be in Pakistan and that Pakistan has refused to allow a search for him. Why then have we not begun an offensive of their borders? Something to think about.

Taking the points we've looked at so far it's possible to draw the conclusion that a wide-spread recession was not only foreseen but also planned for. The war in Iraq became unpopular and the main 'party-line' against that conflict was that it was 'all about oil.' Could it possibly be that the oil fields were needed because the recession was on the horizon and anyone who could deny us access to oil could effectively stop our countries from functioning? It's interesting to note that although the references to oil in Afghanistan are few and far between there is a connection. George W Bush owned an oilfield in Texas. His business partner was a good friend of the Bush family and his very good friend. Osama Bin Laden was his business partner. Contrary to the widely held belief Bin Laden is an oil magnate. He is a friend of one of the most powerful political families in the west. His business interests were strong in the USA. Why then would he suddenly decide to launch what was a very well thought out and effective attack on the business centre of America?

I'm not suggesting that the conflict in Afghanistan was instigated to take our minds off a recession. I think that may be a little harsh. What I am saying is that it's possible that this invasion together with the recession were known about and planned for years in advance. On a smaller scale Thatcherite policy in the mid 80s gave us the boom and bust mentality together with a war that saw us rally round for the cause (incidentally the Falklands conflict was also oil based). This model not only saw our armaments contracts increase (a major industry for the UK) it also gave people a cause to shout about other than their own hardship. Now instead of worrying about how we could afford our shopping bill we were searching the store cupboard to throw out perfectly good corned beef because it was canned in Argentina. In many ways the Falklands conflict can be seen as a prototype for the way that conflict in Iraq and Afghanistan has been handled both by government and by the media.

As we've already talked about, recession breeds discontent and it breeds divisiveness. If people blamed the mishandling of funds for the situation there would be mass civil disobedience. People would rightly want answers to the question 'who stole my money.' A government cannot be seen to actively scapegoat a culture. It can however work within a system that by it's nature produces those same scapegoats. It can produce circumstances that allow that to take place while at the same time condemning the practice to keep the rabble in line. As soon as the term 'Muslim' was mentioned in conjunction with the 9/11 attacks the process was brought into play. Bin Laden was not referred to as a terrorist. He was the Muslim Extremist Terrorist. In the world of the British media Muslims do not exist. Only Muslim Extremists. The Koran is talked about alongside the Anarchists Cookbook instead of the Bible. The Burqa is viewed now as a symbol of oppression and not of religious expression. In the same way that single parent is used to refer to benefit cheats, terrorist is now used to replace the word Muslim.

Prior to the propaganda machine producing this reaction the news was filled with stories of 'fake asylum seekers' (a term which makes no sense), and eastern Europeans flooding the country. There was a real media led discontent. Of course if you follow the arguments in this article you may see that encouraging an increase in immigration while openly saying you want to curb it would produce exactly the kind of public outcry we saw. If indeed a recession was foreseen it would make sense to create a media storm about people 'bleeding Britain dry' before it hit. Ready made scapegoat.

The problem with creating scapegoats is that they tend to be met with antagonism by the rest of the people. If the answer to 'who stole my money?' is 'him' your likely to go and ask for it back. Whatever the idea of setting community against itself there comes a point where you find the line. Crossing the line results in civil unrest. Something that would be massively detrimental to the system in the UK. Afghanistan has conveniently provided a new 'safe' scapegoat. Suddenly it's not immigrants who are a threat to our society. It is Muslim extremists. A couple of high-profile expulsions of right-wing idiots from Islamic communities show that it's no longer the British Muslims who are the issue. (This strategy has had mixed success). Now we can focus our efforts on hating the Extremist Muslims that hang out together in caves in Afghanistan. The media machine takes up the direction and hey presto. We have a new hatred that can unite the nation.

Here is where we began to take the lead from the USA. All through the Iraq and Afghanistan conflicts we have been seen as the lost puppy to the USA. This is not the case. In America Bush was often portrayed as the lap dog to Blair. A method of spin that enabled everyone to blame the 'other guy.' In this respect though we really did follow America. After 9/11 the American media went mad with their portrayal of the Fire Services and Police Services as heroes. The Iraq war had seen some of this but now it was closer to home. These people were saving Americans on American soil. They 'put their lives on the line for these people.' That was the key phrase. They put their lives on the line. Some of them died. When they did, they died to save Americans. When police went to the world trade centre they were doing it for America. They were doing it to 'protect freedom and America from terror.' The public latched on to this and there were a number of benefit concerts to raise money for the local fire service. Each time money was raised the word hero was thrown around like it meant something.

The success of the benefit concerts and the community bonding that took place following those events made even me sit up and take notice. People were banding together in support of a cause. The jingoism of 'the war on terror' was making sense to these people because they had already supported the 'heroes' of 9/11. They saw an act of terror and they hated it. If America was at war with terror then those people fighting the war must be heroes. The American military suddenly became the heroes. Lauded as the saviours of the day. This became self-perpetuating. People will believe that which they have already done. If they have already supported an act against terror (i.e. if they have donated to the NYFD support campaign) then they must in turn support these other heroes who are fighting the same war. When you read that back you will see that actually the connection isn't there. There is NO connection to a fireman saving the life of a person in a burning building and the 'heroism' of a soldier shooting a ten year old who is trying to protect his mother with a stolen machine gun. In the minds of the populous however the connection is very real. The connection is in the word 'HERO.'

The UK took this on board and ran with it. I began this article by asserting that most of the UK don't know why we are at war in Afghanistan. Those same people will still aggressively argue for the war. I have lost count of the times I have been called a traitor or physically threatened for rationally asking why our soldiers should be seen as heroes.

What is a hero?

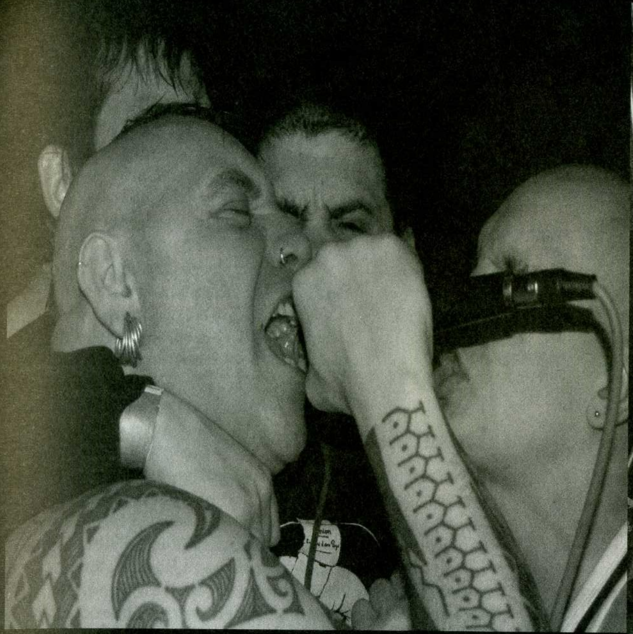
Last night I'm told that Robbie Williams and Gary Barlow sang together in public for the first time in 15 years. It was a concert for the 'Help for Heroes' campaign. This is a British charity set up to aid British soldiers who come back from Afghanistan and their families. Effectively the message of the campaign is these heroes took a bullet for your freedom. You have a duty to give something back. The whole campaign is akin to the American 'Wounded Warriors' campaign. There is much I could say about my views of this charity and its work. This is not the article to deal with those issues. Suffice to say I don't support it. What IS interesting and relevant here is the way that this 'cause' has been taken up by the media in the UK. It's not possible to walk down the street without seeing or hearing some reference to this campaign or their events. Billboard posters, news reports, newspaper articles, even now primetime TV programs dedicated to publicising their cause. Even supermarkets are getting in on the act by selling a book of poetry by the children of soldiers. Money raised going to help 'their heroes.' It's everywhere. The commodification of the armed forces as something more than trained fighters began some time ago (see the article on Iraq in WHY #7 for more on this). It's actively encouraged by just about everyone. Not least the government who send these young men to their deaths. Why? Ask someone who supports this campaign about the realities of war. Ask them how these people protect their freedom. See what answer you get. See if it makes any sense. All the time we see these men as heroes we are focussing on what we owe them. If we see their actions as 'protecting freedom' we are not going to question exactly how the invasion of Afghanistan protects that freedom. In the same way as the government can market a scapegoat it can market a saint. While they take away our freedoms (in the form of economic reliance, in the form of policy) they can trumpet the way that they are ensuring our freedom through the military. Think about that a second. Freedom through the military. Is that a concept that has EVER worked? I don't think so.

Community as Cult

There is a perceived upside to this idea of creating a scapegoat and leading the public to blind adherence to it. It has so far avoided the public disruption that the 'immigration' strategy was leading to. Much was made in the media (and therefore by government) of the breakdown in community. Policy was aimed at creating this divide whilst making the usual noises about cracking down on 'benefit cheats.' The Sun readers of the world dutifully moving from one angry tirade to the next. Let us not underestimate the power of this paper. The Times is the paper of record but The Sun is the paper of populous opinion. When a government plants a story in this paper a massive amount of the population follow it. A marketing mans dream. A solid base on which to build a new direction of thought. This supposed breakdown of community has been a culmination of circumstance (the advent of the internet for example) and a media focus on immigration, on crime and a whole host of other factors that turn out to be nothing but a smokescreen. Convince enough people of a lack of community and they start to believe it. Once that happens reality sets in and sure enough the community around us starts to disintegrate. At that point the media can say 'told you so.' This just solidifies your belief in what they say and the circle perpetuates. Stick a pair of tits on the same page and you'll have no further questions.

The premise of the idea of community dying comes from the idea that we are no longer the same. We are told that because 'different' people live here now we no longer have a community spirit. If someone has English as a second language or wears a turban or wants to teach their kids another language as well as English that they are somehow killing our community. At the very least they are 'not trying' to fit in. Encouraging this attitude simply creates more scapegoats and perpetuates the death of that community. It's a fallacy. It's also (if you want to go down that line) completely the opposite to what being British was always all about (but that's for another article).

The real point to make here is that community is like a cult. It thrives on commonality between the members but in actuality what makes a community strong is difference. Difference to the rest of the world. People find commonality because they find they have major difference with the majority of others. Community is based on the 'Us and Them' mentality. Where this state exists all other differences are set aside. The bond of common values keeps the group together. This is the theory behind scapegoating. It's also the reason why the immigration argument is being phased out over time in the media and in government policy. Now we have a common goal, to support our heroes as they protect us from the evil extremists somewhere I can't even find on a map, we can forget that we hated the bloke next door and wanted to 'send him back.' This is the perceived upside to the events in Afghanistan. There is no upside. Hopefully you can see from this that I believe there is a process of control at work that has been tested over the years and refined. The war in Afghanistan, regardless of why the troops are there, plays an important part in the lives of each one of us because each day we accept it and the concepts it perpetuates we accept more control over our own lives. Above all we need to stop this blind acceptance of soldier as hero. Take some time to think about it. Don't allow people to use the term without question. Calling a soldier a hero is not a duty. It's not patriotic and it's not an acceptance of any kind of freedom.

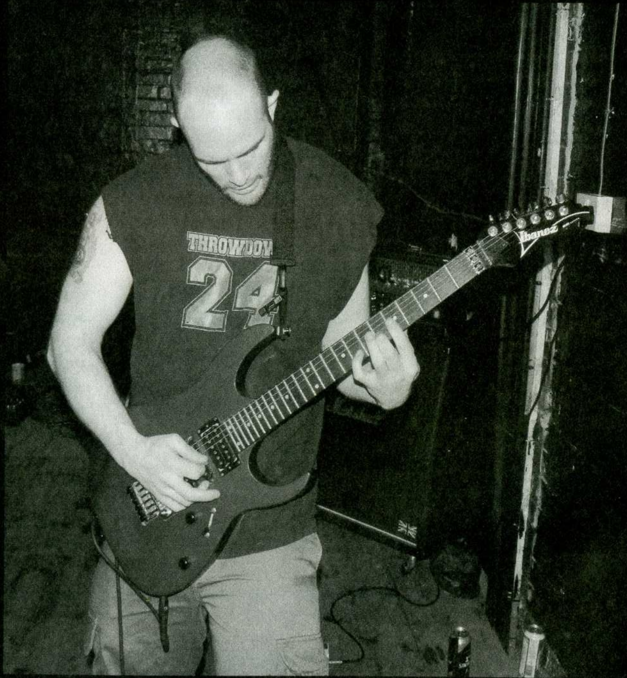


Austin Killers

Top Left/Bottom Right: POUNDAFLESH

Top Right/Bottom Left: BULLET RIDDEN

REJECTE
SUBHUMANS
The Godfather



REVIEWS Feb/March 2011

1981 Faster and Forward 7"EP

Interesting record! A finnish band but this is by no means Finnish core ala Kaaos! Nor is it circa 1982 or 1981 punk... think this band are deliberately fooling us... this is ultra melodic punk with jangling style guitars... its actually pretty good, only 3 songs so its all over in a jiffy. But this record is better than I'm probably making it sound! The title track is about the shit that is work!

PASSING BELLS / LANTINEN PITKAKATU 19 AS. 18 / 20100 TURKU / FINLAND.

GIGLINGER 200 bpm 7"EP

"punk rock helsinki finland / no gigs, no bullshit. just 4 song vinyl ep's" – seem a bit more punk than I remember them being on the previous record they sent me.. decent enough punk with a kind of garagey/tinney sound as recorded in their own rehearsal room – maybe this is the sound they intend? Its kinda got a 80s anarcho/Dead Kennedys vibve to it as well... not bad. No artwork lyrics etc whatsever!

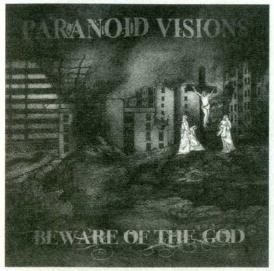
www.giglinger.com

TINO VALPA Class Six Lifestyle 7"EP

Wow! Fast as fuck shit here! Tino being the singer/bassist from the Cryptics and Suburban Showdown among others... 17 (!!) tracks on this little 7" (on bright blue vinyl!), fast, short and to the point songs, raging! Includes covers by FUs and The Freeze which maygie you an idea where they're coming from. Great stuff! All 17 tracks are available for download too for those luddites without a turntable!!

SUBTERRANEAN RECORDS / P O BOX 2530 / BERKELEY / CA 94702 / USA.

PARANOID VISIONS Beware Of The God LP + I Am The One 7"



Interesting to get this for review – although Paranoid Visions is an old, band, I don't have anything else by em at all, shame cause this is right good. Also, I don't very often get vinyl albums to review, which is fair enough considering how much they cost to fuckin post! Nice to get a big record though and with an interesting cover (in colour). Not sure whether the 7" is part of the LP, or whether it was released separately and I just got them sent at the same time?? Nice package anyway and will please vinyl enthusiasts who say CDs can never match the packaging of vinyl 12".. Paranoid Visions are Dublin's oldest punk band, having started in 1982 then split up in 1992 I think, then reformed for a few concerts, then reformed properly in 2006... they have tons of shit available, of which I've got none of it.... Have to check em out cause this albums cool, tuneful anarcho punk is the order of the day, mostly sounding angry but some songs such as I Am The One are great standout tunes. Whether its cause they're from Ireland, or because they've been going a long time, but they definitely have forged their own sound within the anarcho punk genre. Oh and there's 8 of them in the band! Strange to see an anarcho band on small labels with a barcode on the album! When I checked for more info, the album is available from Tesco!! (CD version).

PARANOID VISIONS
I AM THE ONE

Lyrics: High Cost Of Living, about the rise and fall of the irish economy between the 80s and now, Shell To Sea about the campaign against the building of an oil pipeline through southern Ireland, Fritzl's Basement, about the Austrian guy who locked up and raped his daughter for 20 odd years. Wouldn't bother buying the 7" if it was sold separately I don't think – its got as rougher (but good) version of I Am The One off the album, finishes with a version of I'm Not Your Stepping Stone which is a fuckin terrible song and always has been!

BBP RECORDS / P O BOX 45404 / LONDON / SE26 6WJ.

TERMINAL DECLINE Earshot CD

terminal decline
earshot!

Think this is rather old now, got lost among the huge backlog of review stuff here at RT HQ! Decent enough old style punk rock from south London, decent pace and sung vocals, at times reminds me of Age of Chaos and Story of a Life reminds me of Eastfield! No lyrics but seem to be more political than sometimes this sort of stuff is, with song titles like Consume, and Hate Week.

www.myspace.com/terminaldeclineguff

THE EMOS Quicker Than Khan CD

Rather annoying CD from this punk band from Bolton, trying to be tuneful pop-punk and roll sorta stuff very rough around the edges, decent enough for a few songs but got on my goat after a while. Silly songs/lyrics. Couldn't get on with this at all. Oh, they're not an emo band by the way! (they're not quite that bad!)

www.tnsrecords.co.uk

THE SEPTIC PSYCHOS Rotten And Rancid CD

The Septic Psychos
ROTTEN AND RANCID

An old north Derbyshire band that split up in 1983 but recently reformed with a couple of people out of Riot Squad. Better than I initially expected, its an old school punk rock sound but fast and energetic, you can't fault their effort and energy on here. A split between Dirty Old Man Records, Weird Records (didn't know they were still active!), Dead Lamb Records and Punker Pages Records

www.punkerpages.com

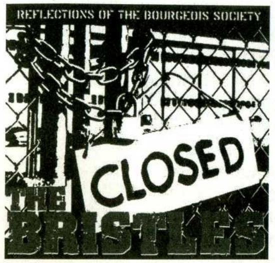
FAINTEST IDEA Ignorance Is This CD

IGNORANCE IS THIS
FAINTEST IDEA

Great ska-punk here from Norfolk. Nice to see some serious/political lyrics too in this genre as not always the case in the ska-punk/pop punk scene I feel! I love ska punk when its nice and fast and plenty of brass section going on which is the case here, with a couple of slower tracks veering off into Inner Terrestials territory. Good shit!

TNS RECORDS

THE BRISTLES Reflections Of The Bourgeous Society CD


REFLECTIONS OF THE BOURGEOIS SOCIETY
CLOSED
THE BRISTLES

The Bristles are a band from Sweden who existed from 1982 to 1985 and then have reformed in 2008 (they're all at it!!). no idea what their old stuff sounded like, this is the first time I've ever heard em but this is fast and tight as hell catchy punk rock, like fast Swedish stuff before the kang or d-beat came along! Lyrics about weapons of mass destruction, the financial crisis, CCTV etc. All packaged in a nice gatefold sleeve with lyrics etc.

HEPTOWN RECORDS / BOX 1037 / 221 04 LUND / SWEDEN.

OPEN DISREGARD Black & Blue CD

Open Disregard

80s US hardcore influenced demo here from Leeds. They like Milloy a lot apparently, but I am not familiar with said band. I thought they were a pop punk band actually! Erm, this flits through a few different styles.... At times metal driven hardcore with lots of guitar work, but with plenty of tuneage at the same time. Turning Blue is a straight forward non metal hardcore anthem, Kids is a track that veers into reggae half way through, then then 3 Ships is back to the metal influenced heavy hardcore sorta stuff. No lyrics included. Not bad.

www.myspace.com/opendisregard

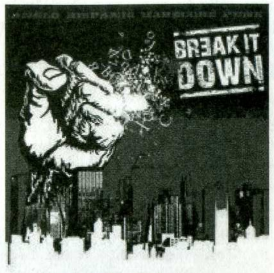
ME4TEZ ?? cdr

This Belarussian band were I'm sure a slightly different band last time I heard em ie. Straightforward crust punk attack, but this cdr sees them veer into noise territory, its ok in places, in others its totally weird and dischordant... kinda hard to listen to at times, definitely difficult to put a category on them.. think you can download some of their other material for free, so judge for yourself! Some texts with the cdr but I cannot understand a word!

DEFECT IN INDUSTRY c/o ALEXANDER VASILENKO, PO BOX 359, MINSK 220050, BELARUS

BREAK IT DOWN Three Songs CDR

Interesting combination of band members here forming this new Southampton band – 2 folks from old bhc band Older Than Dirt, and 2 folks who've been in bands in Malaga, Spain, hence the band announcing themselves as Anglo Hispanic Hardcore Punk! Decent 3 track CD this – tight and done well and good studio sound... the first track is a tuneful fast paced uplifting number, it kind of goes all over the place half way through for the rest of the song which I like! 2nd track keeps it more straightward, while the final track is a bit more hardcore/dirty sounding. Hope to hear more!



www.myspace.com/breakitdownhardcore

HUMAN JUNK s/t demo

Awesome shit here by this 2-man outfit from Broadstairs, Kent. 10 songs in about 5 minutes, ha! Blistering pace and rawness, tight as hell too, like Drop Dead? Well you'll like this then. They released this as a cdr and as a demo tape as well I believe. Look forward to more!

http://humanjunkthrash.blogspot.com

SAKATAT Western European Tour Autumn 2010 CDR

Wow! Only 4 songs its all over before you can draw breath, but this is the best Sakatat stuff I've heard so far, tracks from 2 different upcoming split EPs... old school grindcore 100% here! Fast as it can be, tight as well, and quality variations in tempo as well here and there, screamed and shouted vocals, all the ingredients for classic grindcore! From Turkey if you didn't know already. This CDr is just a taster really for the new records, (tbe same tracks can be downloaded for free from their website) and there's some footage from their European tour last year which I'm gonnsa watch right now!

sakatatgrindcore.com

PROTESTERA 01.05.1886 CD

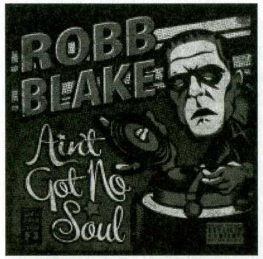
2nd album from these Swedes, carrying on from the excellent Rock N Riot album... angry anarcho crust punk with dual male/female vocals. Was looking forward to this when I got it as previous stuff was great, its also done in digpack style which I always like the look of (think Profane Existence released the 12" version of this album).. first listen I was not as excited as they seemed to have veered to a more modern crust style, and it put me off a bit, but a few more listens and its grown on me, they've just developed their sound a bit without going too far, ie its still angry and raging, and still with male/female shouted vocals... I guess the sounds just a bit more layered and atmospheric..

You get a nice booklet with lyrics, translations and writings, which are also translated. 01.05.1886 is the date of the Haymarker massacre where five anarchists were sentenced to death or throwing a bomb into a crowd of people, all of them were innocent.

HALVFABRIKAT RECORDS / RINGVAGEN 18 B / S-532 72 AXVALL / SWEDEN

ROBB BLAKE Ain't Got No Soul CD

Robb Blake is a one man ska band, although listening to this you wouldn't be able to tell probably that its not a full band. This is slowish heavy ska as opposed to ska punk, its ok if you want something mellow on in the background while you're doing whatever, but after a while I found it kinda repetitive, its got all the typical ska elements but its all same paced and too mellow to excite me as much as some ska punk bands do.



DO THE DOG RECORDS / 65 BLACKDOWN WAY / THATCHAM / BERKSHIRE / RG19 3FY.

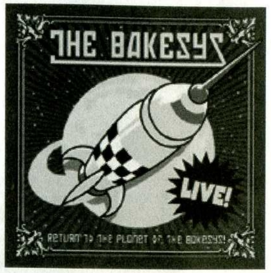
V/A Berbagirasa Berbagiasa CDR

I've no idea who sent me this – another one that's been lying around in my inbox in the last couple of years of distro/zine chos! Decent enough comp if you wanna check out the far east scenes – there's an absolute ton of bands around in Malaysia, Singapore Indonesia and Philippines. 3 Indonesian bands on here, the comp kicks off with AFTERSIX, who are a decent enough screamo hardcore band. BLOODLINE are next, more screamo, but with a really tinny sound, especially in the drums. Not so good. Next are PERBOTHEN, decent fast hardcore punk. Finally Singapore's LEAD II NITRATE give us some more screamo hardcore, but too much emphasis in the sound on the vocals for my liking.

Carah-kalbu@plasa.com

THE BAKESYS Return To The Planet Of The Bakesys CD

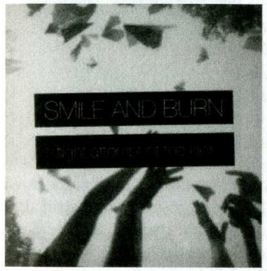
I never heard of them, but apparently the Bakesys were a legendary UK ska band in the 90s... this is a live album recorded in Germany in 1994, but released in 2009! Decent enough if you like old style ska, you can't really tell it's a live album to be fair, its polished and not much crowd banter or anything like that. Mostly ska and slower reggae, with some uptempo ska here and there. Reasonable fare.


THE BAKESYS
LIVE!
RETURN TO THE PLANET OF THE BAKESYS!

DO THE DOG MUSIC, address elsewhere.

SMILE AND BURN Flight Attempt Of The Kiwi CD

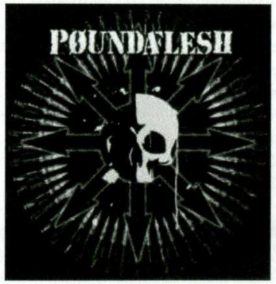
Smile And Burn are a melodic punk band from Germany. You wouldn't guess they were German tho, if you listened to this you'd think it was American. In the pop punk genre this probably stands up to those US acts quite well I'd say – its certainly nothing groundbreaking – but you've got hooks, fast paced guitars and enough of a bite to make it a cut above so many of the nicey nice pop punk bands. If you're into Good Riddance and bands of that ilk then give this a go.



FOND OF LIFE RECORDS / HINTER KRAHENBUSCH 2 / 66620 PRIMSTAL / GERMANY.

POUNDAFLESH s/t CD

New stuff from longtime Derby punk as fuck (in a good way) band.... This release sees Tom Freefall foray into the world of record labels for the first time (sucker!), welcome on board mate! 4 tracks on here, 3 new tracks (like Hate Crime the most musically and lyrically – 'Flesh's lyrics always straight to the point but in the right direction!), plus a cover of Extreme Noise Terror's Show Us You Care. Good!



www.myspace.com/poundafleshı

TUHKAUS Maailma Paattyy Tuhkaan CDR

Think this came via Reset Not Equal Records or maybe from the Zudas Krust guys.. even though this band are from Finland – pretty sure that the band didn't send me it.. anyhow, here you get some blisterning D-beat, raw as hell. Generic as hell s well but good. The screamo vocals get a bit annoying at times, but if you're into D-beat, Swedish or Finnish hardcore punk in a big way then you should have a look at this...

www.myspace.com/tuhkaus

AFONIA Social Madness CD

This came to me via Like A Cariboo zine in Russia, as a CDR, but its certainly album type quality, with a colour cover, I have a feeling it may have been released as a proper album but I can't make out the Russian texts etc. Anyway this band is from Ufa city, in central part of Russia. Crazy and brutal powerviolence is the order of the day here! Intense and fast! And it sounds great! They are looking for gigs summer 2011 in Europe, so look out for them if they are playing near you. I checked out their myspace, there's some tracks and some videos on there, they seem to have gone slightly in a more grindcore style, awesome shit too!

AFONIA
Social Madness

justlikecariboo@gmail.ru

www.myspace.com/afonia666

JAN AG / SPIKE PILE DRIVER split CDR

Jan AG is Jan from Agathocles doing some stuff on his own – slowish grind stuff with evil sounding vocals, and with keyboards. Fuckin weird! 2 long songs here. Probably too long to keep the interest.

Spike Pile Driver is a gindcore band, 12 tracks here, metallic fast as fuck, minimalist sounding. They seem to dislike their local scene. Song title of the issue – Invasion Of The Aberdeen Gumby Metal Cocksuckers – ha!! Right, gonna turn up the bass on this one a bit.

SPD & ASBERG 8 RECORDS / 682d GREAT NORTHERN ROAD / ABERDEEN / AB24 2GG / SCOTLAND.

B.T.O. ? CDR

More DIY punk thrash from Russia. All the tracks on this CDR are on the myspace site. Chaotic sort of punk with distinctive vocals cause of the language. Kinda stop/startish andat times tuneful in the way a lot of 80s eastern European and Yugoslavian bands tended to sound before everything went either pop punk or d-beat! Decent production on this too, I like! Like A Cariboo, address elsewhere.
www.myspace.com/vzt20sh

V/A See No Evil Just Hardcore CDR

3 way split CD here from the far East. The cover's pretty awful, but the music here great, and there's English texts too. STANDARGANDA from Indonesia kick us off, with some fast and furious screamo hardcore punk. Decent. TIALA from Japan give us 2 tracks, the best band on this CD. No burning spirits Jap band here but an extreme hardcore band pushing the boundaries a bit, playing in a complex style that Krupskaya and Fuck Hate Propaganda might have appreciated (but less extreme)

JAHILIA from Singapore finish us off. Sometimes fast, sometimes slower hardcore, with harsh screamed vocals and some occasional guitar solos.

A good introduction into the south east asian hardcore scene if you need it.

COLONIST RECORDS / KAV PTB BLOCK A2 NO. 18/2 / KALIDERES / 11820 JAKARTA BARAT / INDONESIA.

BOOTSCRAPER Country & Eastern CD

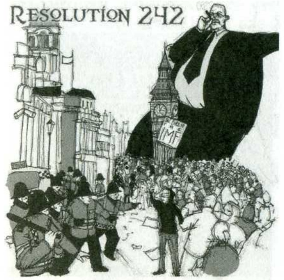
Folk/country punk hybrid stuff – probably good if you're into the genre, but I am not qualified to review this – I can't stand this sort of stuff!
TNS RECORDS address elsewhere.

LEAGUES APART To Anywhere CD

To AnYwHERE

Gruff but tuneful pop punk here from Salford on TNS Records. Quite liked this. Its got all the pop punk trademarks, the faster songs remind me of an old US band LIFETIME.
TNS RECORDS

RESOLUTION 242 s/t CD



This is good. Resolution 242 are a dub reggae/ska band from Stratford On Avon of all places. An 8 track mini album, this doesn't follow a lot of bands who do the dub stuff where it gets tedious and rather plodding after a while, the tunes and variation on here keep the interest, and there's quite an upbeat feel to the whole thing, despite the obvious anger shown in the lyrics against unjust wars, our political system and the IMF etc. Flits between dub reggae, punk ska and more acoustic sort of stuff, then on the last track which has female vocals. First song Bullets In The Ground stands out to me, as a catchy number calling on us all to fight back and rise up!
DO THE DOG MUSIC, address elsewhere

REBELATION The Berlin Session CD

Rebelation
THE BERLIN SESSION

Old school ska/reggae here from Norfolk. This is more of a CD EP and is a stopgap between albums and was recorded in 2 days in Berlin in the middle of a European tour! Oddly, they alternate odd/even songs with female/vocals. The female singer has a really soulful sonding voice that sounds great! And she's a standin singer for this tour! I prefer my ska a bit more upbeat, this is slower, more soulful stuff that I'd perhaps have on in the background rather than sitting and listening to. Decent tho.
DO THE DOG MUSIC, address elsewhere.

KISMET HC Equality CDR

A compilation of various Kismet HC songs as a taster for the imminent new album and put out to coincide with the recent Equalfest weekend at Bradford's 1 in 12 club which was raising money for women's rights groups and trying to promote women in bands (every band that played had at least 1 female member). Starts with the excellent Breast Fed Or Dead. A mix of newer songs and old songs too such as Fuck Off Macho Bastards (sadly still relevant). Plus 3 live tracks. Raging anarcho punk with female vocals if you've not heard them before. Zanne's vocals have really come on over the years and its good to hear her doing tuneful songs as well as the shouted/screamed protest stuff!
ZANNE / 247 FENPARK ROAD / FENTON / STOKE ON TRENT / STAFFS / ST4 2NP.

RUNTIME TERROR Demo Cassette

Fast, straightforward hardcore punk thrash from Vienna, Austria. Generic as hell but that's good as its old school, no pretentions, fast and furious, with some breakdowns here and there. If there's something I don't like it's the one dimensional vocals, but it's a modern style of vocals that's popular among modern D-beat bands, ala Artymus Pyle etc. Decent enough though. 4 tracks on the tape, the demo is also downloadable at rxt.dyndns.org – where you get an extra track!

FAG ENABLERZ demo cassette

GOD HATES FAG ENABLERZ
FAG ENABLERZ

Oh dear. Thought this was going to be American, but surprisingly they're from Ireland. Musically in the Dead Kennedys/Feederz vein. Don't think Jello Biafra would approve of the lyrics though. Not sure if they're just being humorous, or offensive, they do seem to have a don't give a fuck type attitude and seem quite dismissive of punk in their lyrics. Song titles like Waiting For Erection, and the fact that band members are called Violent Bumfuck and Geoff Goldblum (??), kinda gives you the idea. A complete waste of time.
www.myspace.com/fagenablerz

MRKAXN demo cassette

OK so this rounds off the short section of cassettes. I was sent this ages ago and I think they are now doing a new demo with a new guitarist... anyhow, they're from Coventry and the drummer also plays in Diet Pills..

Crazy all over the place hardcore thrash here, with an emphasis on the sludgier end of things... need to turn up loud as the production aint' the best (but it is a first demo). 3 songs, dischordant, hardcore and pissed off, and the 4th song a long slow drawn out angst affair. Reasonable.
www.myspace.com/mrkaxn

REVIEWS BY JOHN WHY

The Kirkz – AgroCulture
TNS Records

KIRKZ
AGROCULTURE

When I put this on I thought I'd put the BTRL CD back in by mistake for a moment. The vocals are pretty similar but work much better for the type of upbeat straight ahead punk that give The Kirkz their kicks. No long intro's here. The Kirkz get straight in and get the job done. Imagine if Leatherface were crossed with a depressed Spithead.

Beat The Red Light – s/t
TNS Records

BEAT THE RED LIGHT

5 tracks of drum heavy, guitar screeching metalipunk. Add a few bits of brass to the mix and you have a tuneful, catchy bit of TNS fodder. The opening track 'never a dull moment' promises much and introduces you to the 'lengthy intro, indecipherable vocal' style of this album. Maybe it's just me but it's the latter part of this equation that lets this down for me. Ignoring the scenster clichés of ' The scene is under attack by wannabies' the band are lyrically pretty good. Thankfully there is a good insert so you know what's going on. It's not that you can't hear what's being said. It's that I don't like the voice that's singing it.

Stand Out Riot - Carnival Militia
TNS Records

STAND OUT RIOT
CARNIVAL MILITIA

Two things about TNS records. 1. They are prolific. 2. They are consistent in what they put out. They know what they like and they like what they know. This is upbeat, punk with brass. Stand Out Riot would not be out of place on a bill with Bouncing Souls or most of the other BYO bands of a few years ago. In that way this band give me a much appreciated injection of recent nostalgia. Not only that but they are lyrically pretty good. This is one of the best for me in this bunch.

The Tacticians – Girls Grow Up Faster Than Boys (promo Cdr)
Setanta Records

the tacticians
GIRLS GROW UP FASTER THAN BOYS

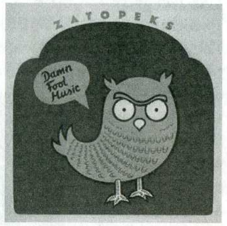
Strange that this ends up being sent to Ripping Thrash as it's neither Ripping, Thrash or Punk in any way. What you have here is a really well put together 'indie' type tune in the style of acoustic Levellers crossed with any band on an 'American Pie' soundtrack. This is a real change to the norm for me and I really liked it. It's quirky and up-beat without being too 'happy.' I really dislike the idea of 1 track CDrs but if you are looking for a rest from the usual raging hardcore for your ears this works well. JW

Captain Everything! – Buena Vista Bingo Club
Household Name Records

Always heard great things about this band so I was really pleased when this one landed on the mat. On first listen what you get here is a dose of US up-tempo infused poppy punk a la Lagwagon, Pezz or Automatic 7. Nothing wrong with that and the following that this band have seem to agree. BUT, the downfall of this is that this album feels like you've heard it already a million times. There is nothing original here and as such I can see this gathering dust pretty quick. I'd love to tell you that the problem is lessened by a standout track. Sadly, I can't hear one. This band is great at what they do. It's just that a million other bands are doing the same thing. Good but not great. JW

Zatopeks – Damn Fool Music
Household Name Records

When the first song 'Radio Marya' kicked in I actually thought I'd got an Undertones CD in the wrong case. The singer sounds like Fergal and the music owes more than a nod to that band. That's not a band thing. I like a good dose of nostalgia and the lack of decent Undertones material means this had me jumping around WHY HQ like a teenager again. I guess now this should be called pop punk but it owes nothing to most of the mild mannered crap that goes under that heading. 14 tracks of cheeky, irreverent and happy go lucky punk rock. JW

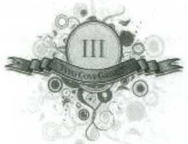


This is a Standoff – Be Excited
Household Name Records

Apparently this is the remains of Belvedere reborn and put to work on their debut album. Means not a lot to me but this album is ballsy, in your face and catchy as hell. Strong riffs and gruff but melodic vocals make this one of the standout releases of this review batch. Vague nods to Propagandhi (which I guess is inevitable in this genre these days) coupled with some clever lyrics. This is the sort of album that you'll listen to. Leave for a couple of months and then rediscover. Not sure why they remind me of Avail. They do but don't take that to mean anything. JW

Two Cow Garage – Three
Household Name Records

Make no mistake this is not a punk album. Problem? Not when it's this good. Fans of Dogs D'Amour and The Quireboys will love this. Luckily I do so this makes my top choice of this batch of reviews. Upbeat, sleazy vocals with great, catchy music to back it up. Get this



REVIEWS BY GRAHAM SLEIGHTHOLME

Ephemeral Foetus – CDr demo

Ok shit name aside looks like a new band from the Midlands here. No info at all with this. Just a Cdr with titles and note saying find us on facebook. I did that but no lyrics still and apart from the odd picture of Jeffrey Dahmer and some flyers i`m still a bit in the dark. Musically its pretty decent metallic punk and the 1st song reminded me of early anarcho punk bands like AMEBIX and ANTISECT but with chugging updated metal riffage. Good vocals, no disputing there. Across three songs you get a good indication that this lot are enjoying playing some nasty music and their self confessed comparison to POLICE BASTARD is pretty accurate. Would be interested to see them live, I can imagine the spiky crust crew loving this. Real shame there was no lyrics though. No contact details – look them up on facebook I suppose.

ephemeral
foetus

Dissentient Revolt – A Thousand Honey Voices

Ex-members of OLDER THAN DIRT (still got that flexi somewhere) and PARADE OF ENEMIES (who blazed some great thrash for a while) to name a few of their old bands turn their hand to metal with this release. Gotta be honest though the entire eight songs just reminded me of ISIS and OLD MAN GLOOM for the most part and whilst a solid and well produced racket, this album just lacks imagination. The soaring and ultra heavy riffs are good but it's the same ones everyone has learnt to pull off. The lyrics are suitably bleak yet vague and contemplative of mans futile existence in the universe (no bad thing). This style / genre has been done to death and has just completely lost any appeal to me through sheer overkill. If you need yet another band that sounds like those listed above then you will be happy to have this in your collection because its not a bad album in all honesty its just doesn`t stand out at all.

Lifesblood Recordings

Dissentient
revolt
A Thousand Honey Voices

Adrenicide – Drunk With Power

Weird. This was released in 2006 and the band, have done six LPs since then with another awaiting release!! Anyway for what its worth....15 songs of thrashing metal which is pretty fun and if you think MUNICIPAL WASTE or GAMA BOMB are "the shit" then you`ll love this. Ticks all the right boxes. Lyrics to the opener `Form a Circle` had me smiling. It's a fun ride although it's a shame there`s no lyric insert to accompany this. Still I guess with titles like `Fight for the right (to be a dick) along with `Toxic Society` and `Out on bail` give you a clue to where they are coming from. It's a good release and if you love your metal and punk mixed up and you want to drink a few beers and jump about like a loon you can`t go wrong. As with all this retro-thrash scene you have to have a fundamental love for EXODUS` Bonded by Blood LP after that its all about perfecting the `Toxic Waltz` and grinning like a nutter.

Thrashard Records

ADRENICIDE
DRUNK WITH POWER

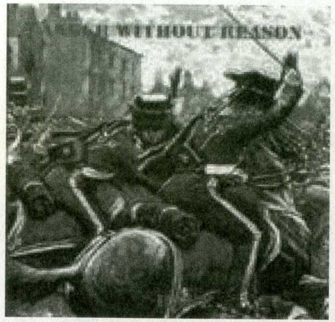
Leadtheway – Thrown to the Wolves

Not quite sure where this lot are from but Wakefield I think. Anyways this four piece put this demo together in March 2010 and have since done a full length album. Four songs on here are speedy melodic hardcore and they bring to mind FOUR LETTER WORD, IMBALANCE (on a good day), or SILENCER 7. It`s all well played with harmonious vocals and the odd widdly solo and this lot can obviously play better than the average band. Still it all lost me on about song number two and reminded me that I was never really that into melodious punk in the late 90`s never mind now. Just doesn`t move me. Lyrically I`m not sure what`s going on (no lyric sheet – booo!). Still it did make me play the 88 fingers Louie / Kid Dynamite 10" and that's a killer record.

Anger Without Reason – Rage

This Oldham based mob took me by surprise with this album. I`ve played it through about 5 or 6 times and still don`t know how to describe it. There`s a hefty dose of punk rock throughout with lyrical content in that vein but there is also a big wedge of metal in here and chugging riffs and the odd solo mixed up with punk rock make for a disaster usually but not this time. The vocals are rasped out and remind me of VENOM at times, all the while the music will be coming at you like ANTISECT or RECTIFY. It's a strange blend but it works really well. As does two players laying down some serious chugging riffs with the guitarist dropping in some great solo`s and riffage. It's a great sound which has obviously taken a lot of time and effort to nail. Across the 16 songs there`s variety in tempo and sometimes the heads down thrashing takes the fore and others the very heavy plodding riffs backed up with shouted vocals. The opening song `Burned Clean` sets the pace with the clearly shouted line of "I just want to see you fucking die, Screaming in Agony...." Tough words and from beginning to end and this lot rail against the injustices in society and the bullshit way governments and religions have a hold over the majority. The band members have been in bands since the 80`s with RETALIATE and DEADLOCK. The time spent together has paid off and you can tell they`ve been at it for years constantly moving forward. My only gripe about this release is the artwork which looks like it was knocked up in a rush. Shame really. Anyway whichever way you look at it, if you like some straight up punk rock with a dose of metal you can`t go wrong and this is a great album filled with powerful punk songs. I now want to hear their new LP `The Blood That Fills the Grail` and catch them live.

Self released.



Bring Back Her Head – Tied Up Tight EP

With a title like this you`d expect some raging thrash punk. Not at all! This is female fronted indie "punk". The only comparison I can come close to would be PETROGRAD but that`s still wide of the mark, as they are overtly political where as this lot seem introspective. Its fairly well played and I don`t mind the occasional indie moment but this doesn`t move me much. There`s some nice fuzzed out guitars in places and the singer has a great voice but I don`t really connect with this at all. The 3rd song `Take me now` is about getting in the arms of her man, wrapping herself around him and feeling his skin etc and the line "trap you on my dark sex snare" actually made me laugh out loud. Also there`s no info in the CD really and their myspace page was also pretty scant. To be really critical the vocals in places reminded me of the theme tune to kids TV programme `Zigby` which is on CBeeBies. A bit random but I watch more kids TV than I listen to indie. Good luck to them and i`m sure they have an audience of indie shoegazers who will be into this but this magazine is called RIPPING THRASH after all!

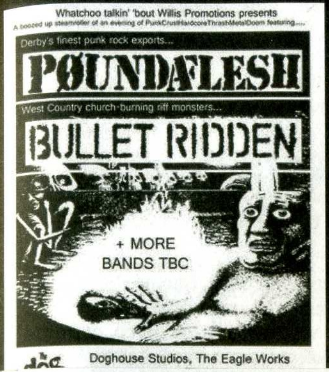
MEINHOF

CROSS STITCHED EYES

TERVEET KADET

VASTAVIRTA

D. S. B



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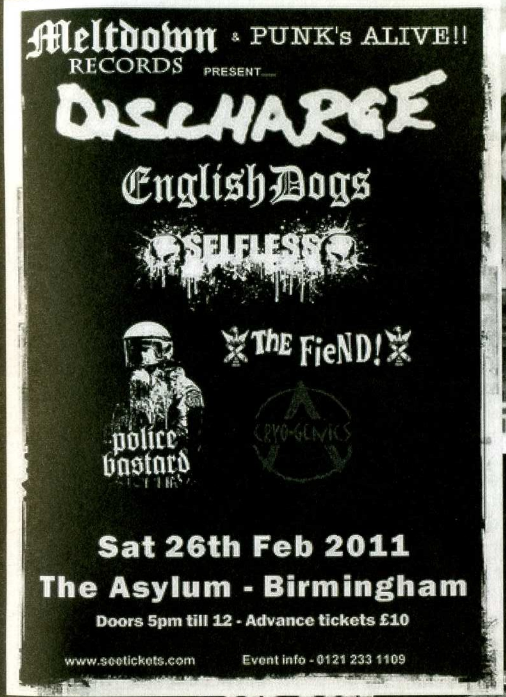

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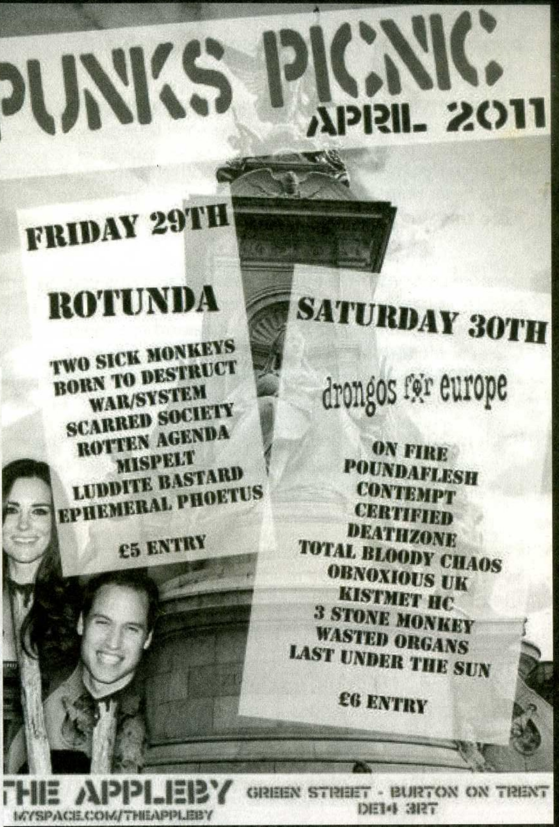

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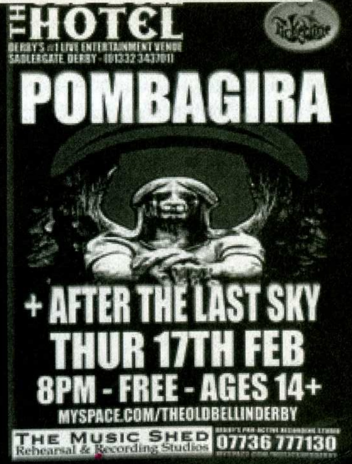

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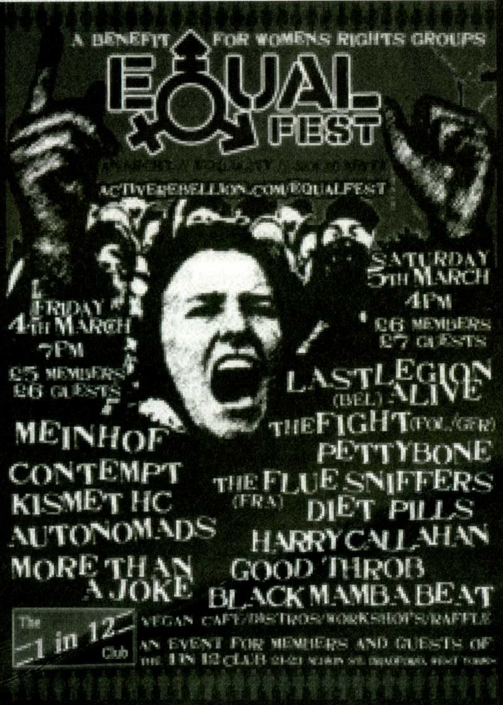

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AN EVENT FOR MEMBERS AND GUESTS OF THE 1 IN 12 CLUB [illegible]

PROFIT HUNGRY (from the SchNews website)

AS INVESTORS' BOTTOM LINE HITS THOSE ON THE BREADLINE

If you're the type to buy food, rather than only get it from bins, you've probably noticed that food prices have been rising again. In fact, the international trading prices of major grains are 70% higher than they were this time last year, and in most cases near or above the levels during the price hikes of 2008.

Demonstrations have already taken place this year in Tunisia, Jordan, Algeria and India. Should the problems continue many more can be expected. But despite what the mainstream news tells us, food price hikes are not just because it rained too much or too little, or because we're eating too much, or that China has suddenly discovered how much it likes sugar and meat. These reasons are only part of the story. It's also due to speculation on food as a commodity in the financial markets.

Back in 2008, the price of food hit crisis levels. As the world toppled into the financial crash, people from Haiti to Cameroon, despairing that they could not feed themselves or their children, rioted in the streets and protested futilely to their governments.

Prices then fell again, equally suddenly. But it wasn't just the poor and hungry that let out a sigh of relief. So too did the rich and greedy who'd been making millions speculating on the price of food worldwide. Their unregulated system of speculative banking and derivatives trading - that had greatly contributed to the price increases - was left intact.

The food crisis of 2008, and what may be another in 2011, are the result of a uniquely 21st century cruelty. UN officials referred to the effects as, "a silent mass murder", and the desperation and violence appearing as, "the new face of hunger". So how is it that hedge funds and investment banks can have such an influence on the food that ends up on plates in Kenya, India or Bangladesh? The answer involves examining a series of changes that have taken place in the complex world of high finance.

Just as now, the sky-rocketing of food prices three years ago were blamed at the time largely on a combination of "real" economic factors - that is, those concerned with supply and demand. These included an increasing global appetite, bad harvests, and declines in agricultural productivity due to under-investment and agro-fuel production (although the imposition of structural adjustment programmes in the global South, forcing them to prioritise export rather than national food security, were also flagged up).,

The problem with these explanations was that the sums didn't add up. At all. Analysts, NGOs and economists began studying the mechanisms of the market searching for answers, and it became clear that it was 'the market' itself that played the lead in an entirely man-made crisis.

Soon even the Rolex-wearing free-marketeers had to admit that volatile food prices were partly resting on their shoulders. The IMF, for example, admitted that speculation causes food price hikes when it wrote vaguely that "pure financial factors, including the mood of the markets, can have short term effects on the price of oil and other commodities". The 'mood of the markets' in this case had put 120 million additional people into poverty in 2008 and around 100 million into chronic hunger. It's estimated that during 2011 the number of chronically hungry people in the world could top one billion.

The reason the finance industry is able to cause price hikes and hunger lies in the fact that they've stuck their ore into the food industry in the first place. Food has long been traded in 'futures' contracts, which do what they say on the tin. A buyer has a contractual arrangement with a producer to buy their wares for a fixed price at a fixed future date. This is designed to give those involved in the agriculture industry some stability.

VEGETABLE STOCK MARKET

Until the late nineties, regulation was in place that only allowed food to be traded in this way by those directly involved in the industry. These regulations were weakened after aggressive lobbying by the finance industry - and this caused the commodity market to detach from the "real" economy. Now hedge funds, pension funds and derivatives traders could bet huge sums of money on food prices in the futures market with the possibility of achieving a huge profit.

Food, a necessity of human life, was now fair game - and play the game they did, especially in the financal hothouses of the London, Chicago and New York exchanges.

To ensure the profit potential in these futures contracts, something needed to be done to separate them from real supply and demand factors (which could, naturally, lead certain commodities to drop in value, at the cost of investors). The answer of traders at the likes of Goldman Sachs is to "bundle" commodities into a "special index fund". In the case of Goldman Sachs, each fund has an average composition of 30% agricultural and 70% non-agricultural commodities, mostly oil. This diversifies risk to, supposedly, reduce them for investors.

In 2004, further exemptions from regulation were granted after a petition by some of the biggest hitters in US banking, Lehman Brothers, Morgan Stanley, Bear Stearns and JP Morgan, who had argued (laughably) that they were so well capitalised and sophisticated in risk management they couldn't fail. Following the exemptions, the banks released billions of dollars more for speculation.

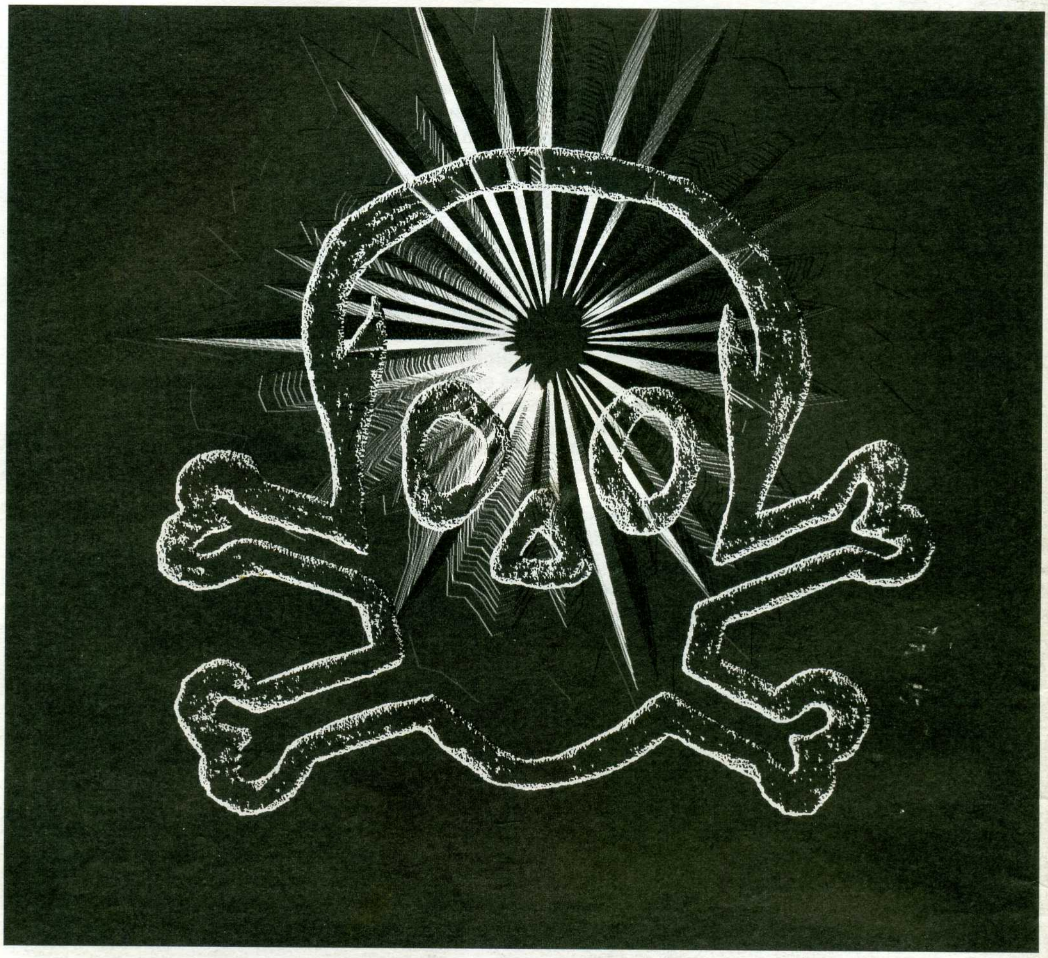
The spinning plates were balanced precariously, and it was the 2007 sub-prime mortgage crash in the US which saw them come tumbling down. The influx of new speculators in the commodities market after the property crash drove up prices at an alarming rate. It was this price 'bubble' - the rate of food prices reaching an artificial high - that caused the scenes of hunger and panic. In 2008, Goldman Sachs earned $1.5 billion of their bottom line from commodity speculation, about a third of their estimate net income.

Now history is repeating itself. Today the blame's being put on a bad harvests of wheat in Russia and other black sea countries - but again, it doesn't quite make sense. North America has a massive surplus, plenty to make up for the shortfall. Predicted dips in production, whether it materialises or not, is enough for speculators to spot an investment opportunity. When it looks like the price of wheat, sugar or whatever, might go up, people rush to invest in those futures contracts in the hope that its value will keep increasing and they'll be in the money.

The impact of the subsequent price rises on those already living on the poverty line doesn't come into it. Whilst the bankers wouldn't let their own kids starve to make a quick few million bucks for them and their investors (actually, maybe they would...?), in their warped and self-obsessed minds, people in the developing world don't really exist so its fine.

Speaking of warped and calculating minds, George Osborne is the only EU Chancellor digging his heels in about banking regulation - a subject on the EU agenda for this spring. Afraid that reform would cause a mass exodus of his banking buddies from the City of London, and under intense lobbying pressure from the City itself, it looks like Gideon (yes, that's real name from Eton days, not George – he changed it to sound more man-o-the people!) Osbourne's going to do his best to make sure the needs of the rich to get richer get met before the needs of millions of people to carry on living.

The topic also surfaced in talks between the G20 finance ministers in February in Paris, which resulted only in weak promises to "study" commodity price volatility and have a bit more of a chinwag about it at the next meeting. Food speculation is a subject the political and economic elites are reluctant get their teeth into - aware that it's the murderous, bastard offspring of the capitalist system they are working so hard to protect. Yet another reason to hate bankers - the bread they earn from food speculation can literally take the bread out of the mouths of millions.



RIPPING THRASH